

ON THE CONVERSATION BETWEEN FEMALE VIDEObLOGGERS AND COMMENTATORS

THE CREATION OF IDENTITIES THROUGH MULTIMODAL
ONLINE DISCOURSE

BY

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To my dearest ones

Resumen extendido en español

SOBRE LA CONVERSACIÓN ENTRE VIDEOBLOGUERAS FEMENINAS Y USUARIOS DE LA SECCIÓN DE COMENTARIOS

LA CREACIÓN DE IDENTIDADES MEDIANTE EL DISCURSO ONLINE MULTIMODAL

INTRODUCCIÓN

YouTube es actualmente la plataforma de vídeos con mayor cantidad de usuarios (Snickars & Vonderau, 2009, p. 14; García-Rapp, 2016, p. 360). En este trabajo, YouTube se define como una cultura, una comunidad y un discurso. Su desarrollo como plataforma social surge a partir de dos ideas: los videoblogueros pueden producir contenido de cualquier índole y su audiencia puede expresar su opinión libremente. Este intercambio de información permite la formación de *comunidades* en torno a un interés común: contenido y/o videobloguero. Hasta la fecha, se han examinado los comentarios independientemente de los rasgos conversacionales de los videoblogueros de YouTube. Por ello, aquí persigo estudiar su interacción en YouTube.

MARCO TEÓRICO

1. Plataforma, conversación y comunidad de YouTube

YouTube alude a una industria, institución, plataforma y comunidad. Según Herring (2015), YouTube actúa como *plataformas multimodales interactivas* (IMP): “plataformas basadas en la web que incorporan contenido generado por el usuario e interacción social”. La *comunicación en YouTube* se basa en el diálogo entre videoblogueros y sus espectadores. Para Spyer (2013 citado en Riboni, 2017a, p. 191) la identidad de los videoblogueros es el resultado de “un proceso intenso de entablar conversaciones y construir relaciones”. Están expuestos a *feedback* de diferente índole: comentarios, visualizaciones, (no) me gusta y feedback de otras redes sociales. Para explicar la *identidad* en interacción, adopto dos de las teorías más relevantes en los estudios de identidad: la *teoría de la identidad* (cf., *inter alia*, Burke, 1991) y la *teoría de la identidad social* y sus subteorías (cf., *inter alia*, Turner *et al.*, 1987). Este enfoque sociopsicológico permite examinar a los individuos en su *situación* contextual en interacción. Teóricamente, esto alude a la generación de *identidad conversacional* (McKinlay & McVittie, 2008, p. 23), es

decir, identidades que se originan en una conversación. En esta tesis me referiré a la *identidad* como la configuración de una persona en los encuentros comunicativos sociales. Siguiendo esta premisa, Arundale (2006, p. 202) proporciona una definición adecuada, para *identidad*: “un fenómeno que se da en contexto”. Asimismo, Locher (2008, p. 511) se refiere a la *identidad* como un “producto” que resulta de “procesos lingüísticos y no lingüísticos” y que se traduce a través de la interacción. Dicho de otra manera, en contextos sociales las *identidades* son “relacionales” o interaccionales (Ehrhardt, 2014, p. 114). Al aceptar esto, uno puede entender que un individuo puede tener diversas identidades basadas en el contexto y que la identidad es como un *rol*. Sobre esta idea se sustenta que los profesionales asumen una *serie de roles* (Volkman & Anderson, 1998) o identidades de roles siguiendo el enfoque de la *teoría de la identidad*. En consecuencia, las subidentidades o roles constituyen la personalidad multifacética de los profesionales (Cooper & Olson, 1996).

Una *perspectiva de identidad social* permite un análisis sociopsicológico basado en “procesos grupales” e intergrupales (Hogg & Reid, 2006, p. 8). El *comportamiento grupal* se relaciona con una *identidad grupal* que se percibe favorablemente por los miembros del grupo y con hostilidad por parte los miembros externos (Crocker & Luhtanen, 1990). Por otro lado, ciertos miembros cumplen con las normas de comportamiento “prototípicas” del grupo interno (Hogg & Reid, 2006, p. 19). Por ello, suelen ser “influyentes” para los demás miembros del grupo con respecto a “nuevos valores, actitudes, metas y comportamientos normativos del grupo” (ibid.). Comúnmente, los *miembros* o *líderes prototípicos* definen las normas e identidad de los miembros del grupo (Gardner *et al.*, 2001 en Hogg & Reid, 2006, p. 19) y de la *comunidad de práctica* (Pihlaja, 2012, p. 30).

2. Sobre videoblogueros y gurús de la belleza de YouTube

Los videoblogueros de YouTube utilizan una combinación de estrategias comunicativas (Riboni, 2017a). A pesar de compartir características generales de las personalidades online (Myrskog, 2014), algunas particularidades se adjuntan exclusivamente al discurso de gurús de belleza (Riboni, 2017a; García-Rapp, 2016). En los canales de belleza de YouTube, existen dos categorías principales de vídeos (Choi & Behm-Morawitz (2017, p. 82): *profesionales* -consiste en contenido educativo o de intercambio de información- y *personales* -incluyen diarios, contenido personal, desafíos, cuestionarios, preguntas y respuestas, etc.

Riboni (2017a, p. 190) define los *tutoriales de belleza* como un “género híbrido que combina el vídeo instructivo con un elemento [videobloguear] y la participación de la audiencia” (cf. Adami, 2009). En los tutoriales, incorporan características conversacionales para crear un efecto de comunicación sincrónica. Para analizar el discurso de los videoblogueros, utilizaré tres perspectivas principales: estructura y tipo de texto, fórmulas lingüísticas y léxico. En relación con la narrativa de los tutoriales, “típicamente se adhieren a una estructura interna bastante estándar” (Riboni, 2017b, p. 123). Comienzan con un "saludo del espectador" o con un segmento inicial (Riboni, 2017b, p. 123), seguidas por un "resumen" y una "orientación" (Chou *et al.*, 2011). Después, un segmento central trata el tema (Riboni, 2017b, p. 123): la aplicación del maquillaje en este caso. Para concluir, hay un *cierre final* o *conclusión natural* (Riboni, 2017a, p. 194) donde los videoblogueros usan recursos de autopromoción como dar me gusta, suscribirse, compartir, comentar, la información de contacto y redes sociales. Los videoblogueros también utilizan “léxico especializado” (Riboni, 2017b, p. 127). En los tutoriales, las gurús de la belleza han creado un *género interdiscursivo* (Bhatia, 2018) que surge del *discurso instruccional* –ejemplos, binomios, paralelismos (Riboni, 2017b, p. 122) y del *amateur* donde los videoblogueros se presentan como aficionados “dimensión subjetiva personal” (ibid., p. 123) o "poco profesional". En estudios recientes sobre celebridades asociados con los nuevos medios, los videoblogueros son vistos como un “modo de ciber-autopresentación” (Turner, 2010a, p. 14). A partir de su comunicación, los videoblogueros actúan como *microcelebridad* (Marwick, 2013) y *amigo virtual* (Riboni, 2017a, p. 190) y *expertos ordinarios* en el campo de la belleza (Tolson, 2010, págs. 283-285)

3. Sobre la audiencia de YouTube

Como resultado de cualquier producción audiovisual y su visualización, existe una identidad receptora: *la audiencia*. Hay dos tipos de audiencia: *pasiva* y *activa*. Los *roles pasivos* o lo que boyd (2014) clasifica como *roles de recepción* hace referencia a espectadores que deciden no compartir su reacción. Otros espectadores con un *rol de producción* (boyd, 2014) entran en juego al (no) gustarle el contenido. Un tercer grupo opta por publicar su opinión mediante *comentarios*.

Con respecto a la teoría de la (des)cortesía, estudios demuestran el antagonismo existente en la sección de comentarios (Pihlaja, 2012). Sin embargo, Bedijs (2014) prueba que, en determinadas circunstancias sin puntos en común, frecuentemente en los

comentarios se busca el *acuerdo* y la *solidaridad* en las relaciones intergrupales. Los usuarios recurren a variados sistemas de código –verbal, paraverbal y no verbal- para mostrar sus intenciones (Maaß, 2014, pp. 246-50). Asimismo, también revelan información personal sobre sus gustos, experiencias, etc. de la audiencia. Comentar online se considera un *polílogo* (Kerbrat-Orecchioni, 2004) debido a los múltiples mensajes que se entregan (Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011) sin un objetivo específico.

Los comentarios pueden ser recursos textuales evaluativos (Benson, 2015) y un tipo de crítica. En YouTube, Boyd (2014) establece una distinción entre comentarios *disruptivos* y *constructivos*. El primero indica una crítica negativa hiriente intencional perpetrada principalmente por los llamados usuarios *troll* (Hardaker, 2010). Por el contrario, los comentarios *constructivos* (Boyd, 2014) pueden ser negativos o positivos. Sin embargo, Wu (2008, p. 26) menciona la apariencia, las posesiones, la personalidad, la capacidad y las habilidades en su conjunto como los temas principales en evaluaciones a través de cumplidos. Hay dos marcadas polarizaciones basadas en el gusto: *comportamiento de cumplidos* y *comentarios antagónicos*. Considerando los tipos de comentarios, éstos pueden actuar como seguidores, amigos, críticos, coautores y comunidad.

OBJETIVO DEL ESTUDIO

Al analizar esta conversación, se podría comprender mejor la participación y construcción de la audiencia a través de la microcelebridad como práctica. Si bien la microcelebridad se ve como una práctica, aquí también propongo señalar a los seguidores como una recopilación de acciones performativas. En otras palabras, la audiencia surge como consecuencia de la práctica comunicativa de los videoblogueros. YouTube es un espacio donde ambas partes interactuantes son co-dependientes y son consecuencia o efecto de la otra. Por lo tanto, poseen una relación constitutiva binaria, es decir, uno no existiría sin el otro.

Así pues, en términos generales, principalmente persigo explorar el comportamiento comunicativo de la audiencia y de su videobloguero en YouTube basado en la *co-dependencia*, *colaboración* y *convergencia* de sus identidades interaccionales para producir una comunidad de YouTube. Por estas razones, el objetivo aquí es el análisis y entendimiento de la conversación y de la identidad conversacional de los usuarios de YouTube. Esto implica la combinación del análisis del discurso con un enfoque sociopsicológico, más precisamente una perspectiva *sociolingüística interaccional*. Por lo

tanto, este estudio tiene como objetivo revelar los múltiples roles que tiene la identidad de grupo conversacional de la audiencia, así como la relevancia de esos roles en la construcción de una celebridad y comunidad de YouTube. La principal pregunta de investigación y motivación en esta tesis es: *¿cómo crean y desarrollan los videoblogueros de IMP su personalidad online?* La hipótesis es que *el discurso de los videoblogueros y comentarios de YouTube tiene características (no) lingüísticas específicas en función del tipo de vídeo:*

- Pregunta de investigación 1. *¿Qué revela sobre el discurso la conducta comunicativa (no) lingüística de los videoblogueros y los comentarios de YouTube?*

Por otro lado, la segunda hipótesis es que *las características (no) lingüísticas específicas de los videoblogueros y comentarios de YouTube desarrollan identidades y roles sociales según el tipo de vídeo que reflejan la creación de una comunidad online:*

- Pregunta de investigación 2. *¿Cómo la conducta comunicativa de los usuarios de YouTube caracteriza su identidad social y cómo convergen para la creación de una comunidad de YouTube?*

MÉTODOS Y MATERIALES

Exploro primero el proceso comunicativo entre los videoblogueros de YouTube y sus comentaristas y luego las identidades interactivas de los usuarios de YouTube y su comunidad. Dada a la complejidad de los recursos comunicativos que YouTube ofrece, el estudio consiste en un análisis multimodal que incluye un conjunto de herramientas de otros análisis del discurso. El material para el estudio incluye una colección de contenido de vídeo producido por las videoblogueras de belleza con mayor número de suscriptores en Gran Bretaña y la compilación de los comentarios publicados en sus vídeos. Sobre el material, realizo un *análisis del discurso multimodal* tomando ideas de diversos enfoques: desde la perspectiva discursiva, el *análisis de conversación* y el *análisis crítico del discurso*; y, desde la perspectiva sociopsicológica, la *teoría de la identidad (social)* y sus subteorías junto con el concepto de *comunidad de práctica*. El estudio de tres fases se compone de una prefase seguida de dos fases principales: análisis cuantitativo y cualitativo

El corpus está compuesto por un total de seis ($n=6$) vídeos y sus correspondientes comentarios ($n=600$). De las videoblogueras de belleza británicas más suscritas en YouTube, elegí los vídeos personales y de instrucciones más vistos. Tres vídeos o tres

transcripciones de videoblogs personales y otros tres vídeos y transcripciones de videoblogs profesionales de cada videobloguera, es decir, un total de seis vídeos. Otra parte del corpus proviene de seis colecciones de comentarios de las cuales cada colección proviene de cada vídeo seleccionado. Se tomó un vídeo personal y uno profesional de cada videobloguera. De esos vídeos, se descargaron cien ($n=100$) comentarios. Es decir, el corpus ascendió a doce ($n=12$) transcripciones, de las cuales seis ($n=6$) son vídeos, tres personales y tres profesionales y los otros seis ($n=6$) corpus restantes son las colecciones de cien ($n=100$) comentarios cada uno, es decir, una suma total de seiscientos ($n=600$) comentarios.

RESULTADOS Y DISCUSIÓN

Tras el análisis de la práctica comunicativa de los comunicadores de YouTube en los diferentes tipos de vídeos, los resultados muestran en primer lugar la utilización de una amplia variedad de recursos (no)lingüísticos como estrategias de presentación personal. En segundo lugar, demuestra la producción de identidades relacionales y multifacéticas que representan una disposición organizacional. Así pues, proporciona sugerencias sobre la contribución del diálogo para la creación de videoblogueros, sus seguidores y de una comunidad de práctica virtual.

1. Desarrollando el discurso: similitudes y diferencias

1.1. El discurso de los videoblogueros en tutoriales

En cuanto a los videoblogueros, los tutoriales se definen por una alta frecuencia de auto-menciones con el uso de oraciones en primera persona. En términos de actos de habla, en los tutoriales, los videoblogueros caracterizan a sus actos de habla de manera informal con interjecciones, como *uhm*, y *pausas* conversacionales para reflexionar lo que van a expresar. Los videoblogueros también se dirigen a la audiencia directamente con oraciones en segunda persona. En general, usan muchas oraciones directivas, informativas y justificativas. Asimismo, su discurso se caracteriza porque los videoblogueros también *piensan en voz alta*, lo que parece un *soliloquio* que incluye preguntas dirigidas a ellos mismos y autoelogios mientras interactúan con la audiencia. Por otro lado, los videoblogueros también dan su opinión u ofrecen alternativas para la realización del tutorial. En cuanto a las estrategias discursivas, los videoblogueros además proporcionan información personal sobre experiencias pasadas y fracasos, gustos y hábitos diarios como justificaciones e información complementaria. La función de los tutoriales es proporcionar

conocimientos especializados relacionados con el tema y compartir experiencias con un toque personal para hacerlo parecer informal.

1.2. El discurso de los videoblogueros en los videoblogs de diarios

En el discurso de los videoblogueros en los videoblogs de diarios, repetidamente se usan auto-menciones como también se centra en el interlocutor a través del pronombre *tú*, oraciones en segunda persona y *características conversacionales* como pausas e interjecciones. En cuanto a las estrategias discursivas, las pausas y los tarareos se encuentran con frecuencia junto con una amplia gama de estrategias indirectas para expresar reacciones como las citas. Hay muchos casos de bromas o repetición de palabras. Los videoblogueros comparten información personal sobre sus gustos a través de hábitos y rutinas de la vida diaria al interactuar con la audiencia y con otros participantes en el vídeo. No obstante, cada videobloguero agrega su toque discursivo personal y su estilo de filmografía. Cuando se trata de los videoblogs de diarios, todos narran eventos y describen sus sentimientos, pensamientos, impresiones y planes. Estos vídeos se asemejan a los *reality shows*, pero amateur y online. Los clips de diario son narrativas audiovisuales centrados en el estilo de vida, es decir, el lado personal de los videoblogueros.

1.3. El discurso de los comentarios en tutoriales

El discurso de los videoblogueros se centre en ellos mismos principalmente, del mismo modo ocurre cuando se trata del discurso en los comentarios en tutoriales. Se puede percibir una alta frecuencia de menciones a uno mismo con el uso de oraciones en primera persona. Sin embargo, a diferencia del discurso de los videoblogueros, los comentaristas utilizan con frecuencia oraciones en segunda persona y el nosotros inclusivo. Respecto al contenido, el discurso de los comentaristas se define por elogios, cumplidos, agradecimientos y buenos deseos consistentes en los tutoriales. Los comentaristas suelen dirigirse al videobloguero mencionándolo directamente. El discurso directo se utiliza a menudo para expresar opiniones, sugerencias, consejos, preguntas directas y personales, gratitud y saludos. Además, existen otras estrategias como preguntas que no se dirigen a nadie específicamente, cumplidos indirectos en tercera persona, opinión e incluso citas. En cuanto a las estrategias discursivas, los comentaristas utilizan sus propios fracasos, la autocrítica, las experiencias previas, a través de (auto)comparaciones con los videoblogueros para fortalecer los lazos e incluso la autopromoción. Los comentaristas suelen interactuar sin un destinatario específico, lo que desencadena un *efecto de sala de*

chat. Para expresar reacciones y sentimientos, los comentaristas recurren con frecuencia a las palabrotas, el humor, las quejas, las mayúsculas, los emojis, la repetición de letras, la exageración lingüística y la idealización del videobloguero. No obstante, en la situación de conflicto, los mecanismos lingüísticos y la conducta comunicativa varían. En los tutoriales, algunos comentaristas adoptan una actitud de fan, mientras que otros actúan como nuevos espectadores que ven al videobloguero como un buen ejemplo a seguir. Sin embargo, cuando hay nuevos espectadores, existe la posibilidad de discrepancias entre grupos que causen eventos conflictivos y desacuerdos, enemigos, *trolls* o guerras online. Sin embargo, otros usuarios demuestran que son seguidores y desempeñan un papel solidario a favor del contenido y del videobloguero.

1.4. El discurso en los comentarios en los videoblogs de diarios

En vídeos de diario, los comentaristas usan, una amplia gama de tipos de oraciones, desde primera persona del singular a plural hasta de segunda persona. En general, su discurso consiste en elogiar al videobloguero y a los participantes en el vídeo y hablar de objetos, expresar reacciones, opiniones, consultas y citas del vídeo. Desde una perspectiva conversacional, los comentaristas saludan y se dirigen a los videoblogueros y a otros participantes en el vídeo por sus nombres, así como también les desean lo mejor y hacen preguntas. En relación a las estrategias discursivas, en general, los comentaristas hablan directamente con los videoblogueros, mientras que otros optan por no dirigirse a alguien en particular. Del mismo modo, aunque haya críticas negativas, hay una alta presencia de actos de habla relacionados con la imitación y la comparación personal con el videobloguero y el intercambio de información personal. Entre las estrategias lingüísticas, también se puede encontrar exageración, repetición, adoración hacia el videobloguero y algunos comentaristas incluso desarrollan ficciones para expresar sus reacciones. Los comentaristas en los videoblogs de diarios también tienden a tener una actitud de fan y seguidores dado el seguimiento constante de los videoblogueros y una actitud de amistad y conversacional, es decir, los espectadores actúan como cómplices.

2. Co-dependencia

Los rasgos que definen la identidad discursiva de videoblogueros y comentaristas reflejan la co-dependencia de ambas partes. Su discurso revela la complementación de sus discursos e identidades y roles relacionales a través de mecanismos comunicativos.

2.1. Identidades de roles de los videoblogueros

Este estudio muestra la existencia de múltiples identidades relacionales y de roles de los videoblogueros a través de su conducta comunicativa y discursiva. Los roles de identidad de los videoblogueros consisten en la evolución progresiva y la coexistencia de diversas identidades conversacionales y relacionales adaptativas.

2.1.1. *Productores, tutores y aprendices*

A través de sus instrucciones, los videoblogueros actúan como tutores online frente a la audiencia. Basándose en su experiencia personal, los videoblogueros desempeñan su función de intercambio de conocimientos mediante el uso de directivas y sugerencias. Asimismo, actúan de forma indirecta como *aprendices*, dado el proceso que están atravesando para convertirse en *microcelebridades online*. Esto está respaldado por el hecho de que los comentaristas evalúan y critican la actuación de los videoblogueros y negocian su contenido con ellos. Esta actuación realza su papel como coproductores y *artistas de los medios*.

2.1.2. *Líderes*

Además de ser tutores online, los videoblogueros permiten la divulgación mutua entre otros videoblogueros y sus espectadores. Esto significa el desarrollo de seguidores, es decir, los videoblogueros adquieren el rol de *microcelebridades*. La interacción constante de ambas partes y el intercambio de información personal permite la creación de roles organizacionales. Convertirse en una microcelebridad también implica adoptar el papel de *líder online* y un *modelo a seguir* para los seguidores que persiguen aprender de ellos.

2.1.3. *Amigos*

La interacción continua y la naturaleza conversacional e informal del discurso de los videoblogueros y espectadores da lugar a una relación familiar a largo plazo. Los episodios conflictivos y los hechos personales nos permiten ver cómo los videoblogueros entablan una *amistad online* donde la confianza y la empatía son elementos clave en la construcción del vínculo. Con el intercambio de información personal a través de mecanismos (in)directos, los videoblogueros y los espectadores comparten recuerdos e incluso sus ideas, pensamientos y gustos más íntimos. Los resultados han demostrado cómo los videoblogueros y los comentaristas actúan mutuamente como *amigos a larga distancia en línea* mediante el uso de las redes sociales mediante la demostración de afecto.

2.2. Identidades de roles de y en comentarios

Las identidades relacionales y de roles de los comentaristas dependen de su conducta comunicativa junto con las identidades relacionales de los videoblogueros.

2.2.1. *Tutelados y tutores*

Si los videoblogueros actúan como tutores, los comentaristas lo hacen como una especie de *tutelados* dado que ven vídeos tutoriales con el propósito inicial de adquirir conocimientos. Los espectadores visitan YouTube para aprender de la experiencia y el conocimiento de los demás.

2.2.2. *Seguidores, fans y críticos*

En cuanto a las identidades, los videoblogueros actúan como líderes y microcelebridades y espectadores como *seguidores* y, en algunos casos, *fans*. A través del discurso de un subgrupo de comentaristas, es posible ver cómo algunos espectadores siguen de forma persistente a videoblogueros que ya han adquirido el papel de microcelebridades. Otro subgrupo de comentaristas actúa como admirador debido al fanatismo representado a través de su discurso de adoración, exageración e imitación. Aún así, ligado a la descripción de los videoblogueros como tutores y también aprendices, algunos comentaristas con un alto uso de evaluaciones, críticas y sugerencias actúan como *tutores indirectos* o guías para los videoblogueros. Durante su proceso de *celebrificación*, los comentarios ayudan en el diseño de futuros vídeos.

2.2.3. *Amigos*

En relación con el papel de los videoblogueros como amigos virtuales, los comentaristas también asumen el papel de amigos a partir del intercambio situado de información personal. Con los comentarios, los espectadores revelan información personal, experiencias, ideas y opiniones como si fueran amigos. El enfoque discursivo de los videoblogueros y comentaristas se asemeja a una *conversación informal entre amigos*.

2.2.4. *Discurso, conversación y co-dependencia*

El discurso de los comentaristas implica principalmente una serie de estrategias de evaluación *externa* de los videoblogueros. Con la evaluación positiva, los comentaristas se involucran en la mejora del grupo, pero también en la crítica del grupo. Sin embargo, también pueden obtener evaluación externa de videoblogueros o de otros miembros del grupo. Los videoblogueros también producen *evaluaciones internas*, es decir, los propios

videoblogueros hacen pública su *autocrítica* y su *superación personal* o evolución. La unión de ambos escenarios, el personal y el profesional, define esta plataforma IMP como *post-televisión* (Tolson, 2010). Asimismo, a través de mecanismos discursivos, la divulgación mutua de ambas partes es un elemento clave en la *participación de la audiencia*, la *creación de seguidores* y, en consecuencia, en la *creación de una comunidad* junto con la *adquisición de un estatus de líder y microcelebridad*. Junto con todas las estrategias discursivas y comunicativas, la construcción de identidades relacionales determina la co-dependencia de ambas partes. Las evaluaciones y negociación de ambas partes en diversos tipos de textos y contenido que se convierte en una especie de *crítica constructiva colaborativa*. Esto significa que las IMP (plataformas multimodales interactivas) funcionan como *comunidades colaborativas y constructivas* que surgen de un nexo común y donde los usuarios online pueden aprender de los demás.

2.3. Convergencia y comunidad

Tres aspectos vinculados al discurso y las identidades de los videoblogueros y comentaristas y la unificación de las dimensiones relacionadas con la convergencia de las partes interactivas de YouTube y el desarrollo de una comunidad organizacional son *negociación, organización y acomodación*.

2.3.1. Negociación

El lenguaje es una herramienta de presentación y un recurso para el intercambio de información, tanto personal como profesional. Los videoblogueros usan técnicas filmográficas, así como los comentaristas desarrollan un amplio rango de estrategias comunicativas a través de puntuación específica, es decir, repetición de signos exclamativos o interrogativos, exageración, adoración e incluso deificación. Sin embargo, también hay comentarios negativos y críticas que pueden ser constructivos. Como se puede ver a través del análisis del discurso y la conversación, este tipo de diálogo tiene una naturaleza conversacional que es continua. Esta *continuidad* o los *continuos encuentros temporales* o *episódicos online* es la fuente de esta negociación de desarrollo de la comunidad, de la microcelebridad y seguidores. Sin embargo, considerando el hecho de que algunos usuarios se unen a la comunidad en diferentes momentos, esta fase de negociación ocurriría en diferentes situaciones independientes.

2.3.2. Organización

Ambas partes negocian lo que disfrutan aprendiendo el uno del otro del mismo modo que revelan el tipo de información personal que les resulta interesante conocer. A través de esta fase hay una evolución y un establecimiento de los roles de ambas partes y el desarrollo de vínculos. Uno de los hallazgos inesperados de este estudio revela cómo los comentaristas configuran su discurso en función de cómo perciben la conducta de los videoblogueros. La conducta comunicativa de los usuarios de YouTube muestra los diversos roles e identidades relacionales que se desarrollan a través de la interacción o en cada *interacción temporal*. Este discurso también revela que, aunque los espectadores de YouTube suelen adoptar roles subordinados o identidades relacionales frente a los videoblogueros, existe una especie de desequilibrio en cuanto al impacto de su conducta comunicativa. Los videoblogueros tienen una gama más amplia de recursos comunicativos ya que se comunican audiovisualmente con su público. Asimismo, pueden compartir más información en un vídeo de cinco minutos que los espectadores en un comentario de tres líneas. Sin embargo, debido a su exposición visual y su objetivo de seguir estrategias de cortesía, los videoblogueros a menudo se ven cohibidos para mostrar sus verdaderos pensamientos. Por el contrario, los espectadores son libres de emplear un lenguaje agresivo, ignorar las reglas de cortesía debido a su perfil anónimo, como en eventos conflictivos. Una forma de ver la organización dentro del grupo es cómo los comentaristas actúan como amigos al adoptar roles de apoyo en eventos de conflicto, pero también al compartir eventos personales. Asimismo, en los conflictos los comentaristas defienden a los videoblogueros cuando son atacados.

Lo que revela la negociación y organización de la interacción de YouTube es que el discurso de las identidades de YouTube muestra una interacción de identidades conversacionales online caracterizadas por la fluidez de los roles de identidad. De manera consistente, a través de episodios de interacción hay un cambio o transferencia constante de identidades de roles que, en el habla, son relacionales. Esta conceptualización está ligada al hecho de que estas identidades relacionales surgen de la adaptación y acomodación de la actuación comunicativa de los videoblogueros y comentaristas en función de la conducta del interlocutor (*teoría de la comunicación acomodada*, Gallois, Ogay & Giles, 2005). Esto reafirma los roles y la definición dentro del grupo y, sin duda, el hecho de que ambas partes dependen la una de la otra.

2.3.3. Acomodación

La evolución de los usuarios de YouTube a través de cada fase finalmente revela la creación de una comunidad de práctica en torno a un interés común: la *microcelebridad*. Siguiendo el enfoque de Wenger sobre la *comunidad de práctica*, estas comunidades online adoptan características que muestran la convergencia y la acomodación de ambas partes. Cuando el número de seguidores aumenta, los videoblogueros se convierten en una *persona pública*, es decir, un producto para ser consumido por el público, es decir, un nexo central. Estas personas públicas y productos consumibles están sujetos a negociaciones continuas para el establecimiento de normas y reglas compartidas. En otras palabras, la negociación, la (re)organización y la acomodación son continuas con los (nuevos) espectadores, eventos y fluidez de roles. Los múltiples discursos que definen las identidades de los usuarios de YouTube surgen de un *polidiscurso* o *pluridiscurso* maleable dada la variedad de identidades comunicativas de sus usuarios. Este *poli-* o *multidiscurso* surge de la adquisición de conocimientos y el aprendizaje a través de la interacción social que sigue un enfoque *constructivo social* sobre el aprendizaje (aplicada al lenguaje, Bonk & Cunningham, 1998). Esta perspectiva se define como *constructivista, sociocultural, centrada en el alumno, comunicativa, colaborativa, cooperativa y dialógica* y describe la interacción social entre videoblogueros y comentaristas. Esta tesis también explica cómo se construye una relación mediante la *colaboración*, la *negociación* o la comunicación dialógica, etc., y la *convergencia* –alineación, confianza, etc.– que, en consecuencia, crean de una comunidad de YouTube.

CONCLUSIÓN

En resumen, las microcelebridades de YouTube y su audiencia no son únicamente una práctica. Son más bien el resultado de su presentación comunicativa interaccional en un contexto social y comunitario. Los dispositivos de participación conversacional de los videoblogueros junto con los comentarios constructivos colaborativos de la audiencia se interpretan aquí como la fuente y la negociación del comienzo de la compartición y la convergencia de una comunidad de YouTube.

Abstract

Introduction

The development of YouTube as a social platform is built on two assumptions. Firstly, amateurs can produce content of any nature. And, secondly, their viewership can express their opinion without restrictions. This exchange of information prompts the formation of communities around a common interest: the content or/and content creator. The social dimension on YouTube occurs bidirectionally. The consistent interaction between both parties has created a crucial change in the perception of audiovisual production and consumption as well as its impact on video producers, amateurs and audienceship. Early work has focused on online comments sections independently from the conversational cues of YouTube videobloggers. Yet, no research has been centred on the YouTube conversation so far.

Purpose of the study

Therefore, this monograph, in broad terms, principally aims at delving into the communicative performance of the YouTube audience and their videoblogger based on the co-dependency, collaboration and convergence of their interactional identities to produce a YouTube community. Thereupon, the purpose here is the exploration and the understanding of the dialogic conversation on YouTube and the conversational identities of YouTube users. This involves the combination of discourse analysis with a sociopsychological approach, more precisely an interactional sociolinguistic approach.

Methods and materials

Thus, given the complexity of the communicative resources that YouTube offers, the study consists of a multimodal analysis including a toolkit of other discourse analyses. A quantitative examination works together with a qualitative approach following the social identity theory and its sub-theories. The data for the examination includes a collection of video-based content produced by the most-subscribed female beauty amateurs in Britain, and, the compilation of the comments posted in their videos.

Results

After a thorough examination of the communicative practice of YouTube communicators in the different types of videos, the findings show firstly the utilisation of a wide variety of (non)linguistic resources as self-presentation strategies. Secondly, it proves the production of relational and multifaceted identities which represent an organisational arrangement.

Consequently, it provides hints on the contribution of the dialogue for the creation of online microcelebrities, their followership and of an online community of practice.

Conclusion

In short, YouTube amateurs and their subsequent audienceship are not uniquely a performance. They are rather the result of their interactional communicative performance in a social and communal context.

Resumen

Introducción

El desarrollo de YouTube como una plataforma social surge a partir de dos ideas. En primer lugar, los amateurs pueden producir contenido de cualquier índole. Y, en segundo lugar, su audiencia puede expresar su opinión sin restricciones. Este intercambio de información impulsa la formación de comunidades en torno a un interés común: contenido y/o videobloguero. La dimensión social en YouTube tiene lugar de manera bidireccional. La interacción regular entre las dos partes ha significado un cambio crucial en la percepción de la producción y consumo audiovisual, así como también en los productores de vídeo, amateurs y audiencia. Las investigaciones iniciales se han dirigido a examinar los comentarios independientemente de los rasgos conversacionales de los videoblogueros de YouTube. Sin embargo, hasta la fecha ningún trabajo se ha centrado en la conversación en YouTube.

Objetivo del estudio

Así pues, esta monografía, en términos generales, persigue principalmente explorar el comportamiento comunicativo de la audiencia y de su videobloguero en YouTube basado en la co-dependencia, colaboración y convergencia de sus identidades interaccionales para producir una comunidad de YouTube. Por estas razones, el objetivo aquí es el análisis y entendimiento de la conversación dialógico y de la identidad conversacional de los usuarios de YouTube. Esto implica la combinación del análisis del discurso con un enfoque sociopsicológico, más precisamente una perspectiva sociolingüística interaccional.

Métodos y materiales

Por lo tanto, dada a la complejidad de los recursos comunicativos que YouTube ofrece, el estudio consiste en un análisis multimodal que incluye un conjunto de herramientas de otros análisis del discurso. Asimismo, una examinación cuantitativa trabaja junto con una perspectiva cualitativa siguiendo la teoría de la identidad social y sus subteorías. El material para el estudio incluye una colección de contenido de vídeo producido por las amateurs de belleza con mayor número de suscriptores en Gran Bretaña, y la compilación de los comentarios publicados en sus vídeos.

Resultados

Tras el análisis minucioso de la práctica comunicativa de los comunicadores de YouTube en los diferentes tipos de vídeos, los resultados muestran en primer lugar la utilización de una amplia variedad de recursos (no)lingüísticos como estrategias de presentación personal. En segundo lugar, demuestra la producción de identidades relacionales y

multifacéticas que representan una disposición organizacional. En consecuencia, proporciona sugerencias sobre la contribución del diálogo para la creación de amateurs virtuales, sus seguidores y de una comunidad de práctica virtual.

Conclusión

En resumen, las microcelebridades de YouTube y su consiguiente audiencia no son únicamente una práctica. Son más bien el resultado de su representación comunicativa interaccional en un contexto social y comunitario.

Resum

Introducció

El desenvolupament de YouTube com una plataforma social sorgeix a partir de dues idees. En primer lloc, els amateurs poden produir contingut de qualsevol índole. I, en segon lloc, la seva audiència pot expressar la seva opinió sense restriccions. Aquest intercanvi d'informació impulsa la formació de comunitats al voltant d'un interès comú: contingut i/o vídeobloguer. La dimensió social a YouTube té lloc de manera bidireccional. La interacció regular entre les dues parts ha significat un canvi crucial en la percepció de la producció i consum audiovisual, així com també en els productors de vídeo, amateurs i audiència. Les investigacions inicials s'han dirigit a examinar els comentaris independentment dels trets conversacionals dels videobloguers de YouTube. No obstant això, fins ara cap treball s'ha centrat en la conversa a YouTube.

Objectiu de l'estudi

Així doncs, aquesta monografia, en termes generals, persegueix principalment explorar el comportament comunicatiu de l'audiència i del seu vídeobloguer a YouTube basat en la co-dependència, col·laboració i convergència de les seves identitats interactionals per produir una comunitat de YouTube. Per aquestes raons, l'objectiu aquí és l'anàlisi i la comprensió de la conversa dialògica a YouTube i de l'identitat conversacional dels usuaris de YouTube. Això implica la combinació de l'anàlisi del discurs amb un enfocament sociopsicològic, més precisament una perspectiva sociolingüística interaccional.

Mètodes i materials

Per tant, donada la complexitat dels recursos comunicatius que YouTube ofereix, l'estudi consisteix en una anàlisi multimodal que inclou un conjunt d'eines d'altres anàlisis del discurs. Así mateix una examinació quantitativa treballa juntament amb una perspectiva qualitativa seguida de la teoria de l'identitat social i les seves sub-teories. El material per a l'estudi inclou una col·lecció de contingut de vídeo produït per les amateurs de bellesa més subscriptes a Gran Bretanya, i la compilació dels comentaris publicats en els seus vídeos.

Resultats

Després de l'anàlisi minuciosa de la pràctica comunicativa dels comunicadors de YouTube en els diferents tipus de vídeos, els resultats mostren en primer lloc l'utilització d'una ampla varietat de recursos (no)lingüístics com a estratègies de presentació personal. En segon lloc, demostra la producció d'identitats relacionals i multifacètiques que representen una disposició organitzacional. En conseqüència, proporciona suggeriments sobre la

contribució del diàleg per a la creació de amateurs virtuals, els seus seguidors i d'una comunitat de pràctica virtual.

Conclusió

En resum, les microcelebridades de YouTube i la seva consegüent audiència no són únicament una pràctica. Són més aviat el resultat de la seva representació comunicativa interaccional en un context social i comunitari.

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As a linguist and an enthusiast of communication, I find in quotations the most accurate way to portray complex ideas in a few words. John Dewey claimed: ‘Education is not for life; education is life itself’, and I could not agree more with the idea that every stage of our lives is an educational lesson or unit in the big book called *Life*.

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I owe my gratitude to my students, my family, my friends here and overseas, my work colleagues, one and all who, directly and indirectly, have lent their helping hand in this venture and who have been part of this chapter. They have made available their support in a number of invaluable ways which go beyond academia-related issues by helping me grow as a person.

Declaration

I declare that, except where explicit reference is made to the contribution of others, that the work presented in this thesis for the examination for the Degree of Doctor of Philosophy of the Department of English and German Philology in the Facultat de Filologia, Traducció i Comunicació is my own and has not been submitted for any other degree or professional qualification at the University of Valencia or any other institution except as specified.

Ester Iyanga Mambo

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List of abbreviations

Abbreviation	Full Name
CA	Conversational analysis
CBAs	Category-bound activities
CDA	Critical discourse analysis
CMC	Computer-mediated communication
CMD	Computer-mediated discourse
CofP	Community of practice
DA	Discourse analysis
eWOM	Electronic word-of-mouth
Ibid.	Referential repetition
IMP	Interactive multimodal platform
MCA	Membership categorisation analysis
MCDs	Membership categorisation devices
MDA	Multimodal discourse analysis
MRT	Media Richness Theory
No	number
<i>OED</i>	Oxford English Dictionary
P	Primary speech acts (only in Appendixes)
p.	Page
pp.	Pages
PSA(s)	Primary Speech Act(s)
S	Secondary speech acts (only in Appendixes)
SAT	Speech act theory
<i>Section II</i>	Chapter
<i>Section II.1.</i>	Section
<i>Section II.1.1</i>	Subsection
SCT	Self-categorisation theory
SIDE model	Social Identity Model of Deindividuation Effects
SIT	Social identity theory
SNS	Social network(ing) site
SPT	Social penetration theory
SSA(s)	Secondary Speech Act(s)

Ss	Speech acts
SFG	Systemic Functional grammar
RIIT	referent informational influence theory
RQ	Research question
SRQ	Sub-Research question
UGC	User-generated content
Ws	Words

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PART I INTRODUCTION

1. Contextualisation and Scope of the Study

1.1. Setting the scene

YouTube is without doubt one of the largest video hosting site in the world. Since it was founded in 2005 (Potts *et al.*, 2013, p. 11; Meskó, 2013, p. 115) and its development in recent years, it has grown to be one of the most significant online spaces for self-representation, creativity and knowledge-sharing. With the arrival of Internet, mediated communication has changed to a great extent (Castells, 1996). Concurrently, the industries of entertainment, audiovisual and visual arts have undergone massive modifications as electronic devices have been introduced in practically every household in the last few decades¹ (Smith, 1995). The *Information Age*² has originated a new phase in mediated communication as much as in interpersonal interaction and the distribution of information. Yet still, what stands out most in this revolutionary period is the role and active involvement of the public. Platforms that share content, services or products online, which include a social function thanks to the comments section, have become an object of study in academia. Over the years, the acquisition of new features, advanced attributes and the evolutionary aesthetic of social networking sites (SNSs) have resulted in the most recent social interactive environments. A consequence is that during the first decade of the twenty-first century, a number of presentational UGC-sharing websites emerged: MySpace (2003), Facebook³ (2004), Flickr (2004), YouTube (2005), Twitter (2006), Tumblr (2007), Pinterest (2010), Instagram (2010) among others (George, Pandian & Mukhopadhyay, 2017). According to Herring (2015), sites as such are under the term of *interactive multimodal platforms* (IMPs). IMPs “are web-based platforms that incorporate user-generated content and social interaction” (Herring, 2015). These content-sharing services are also types of *presentational* (Marshall, 2006, 2010) and *participatory media* (Burgess & Green, 2009). In fact, they are referred to as a “participatory spectacle” (Androutsopoulos, 2013, p. 50) and as an outgrowth of the contemporary “participatory culture” (Jenkins, 2006a, 2006b).

¹ As it occurred around a century ago, the introduction of television sets in nearly domestic establishments brought a cultural shift on (Smith, 1995). This appliance performed as a *culture window* for its audience. This utterly altered people’s beliefs, interaction, self-identification and -presentation (Castells, 2004; van Dijk, 2013).

² *Information Age* alludes to the present historical period, since the introduction of personal computers and mobile technological devices in everyday life. This *networked society* (Castells, 1996) finds new ways to understand the real world. This phenomenon has led to a new way of living (Castells 2004; Barney, 2013) marked by the consistent diffusion and creation of information

³ Facebook is considered an IMP since users can add video-based content (Herring, 2015).

1.2. Scope of the study

These Internet-mediated contexts are being analysed from boundless viewpoints in many disciplines. From a humanistic perspective, the disciplines which have delved deeper into digital phenomena are linguistics and social psychology. The reason for this is that what defines these environments is their self-presentation purpose (Marshall, 2006, 2010). Academic attention to social media addressed the nonverbal and the paraverbal dimension in video interaction (Adami, 2009, 2014; Frobenius, 2014) or the usage of emoticons in online text-based environments (Yus, 2001, 2011). Analysis has been carried out additionally in IMPs such as Facebook (Ellison *et al.*, 2014; Halpem & Gibbs 2013; Lee, 2011, Placencia & Lower, 2013) through Twitter (Efron & Winget, 2010; Zappavinga, 2012, 2015) not to mention the latest communicative trends such as Instagram (Zappavinga, 2016; MacDowall & de Souza, 2017) or on Snapchat (Soffer, 2016).

As in any interactive encounter, language is still the indispensable element for communication. However, SNSs have revolutionised how language is employed to depict the online persona of communicators. Thus, in research the linguistic viewpoint also participates in the conception of the sociopsychological study of communicators and the formation of online communities and their users. The combination of both research fields applied to the context of YouTube is the main goal of this study. Motivated by the latter aim, in this thesis I intend to discuss the interactive essence of the communication and the communicators of IMPs, more concretely on YouTube, by combining the communicative and sociopsychological dimensions. To date, some pragmaticians have approached the conversational nature and format of these contexts. For example, some have tackled the internal coherence and the formation of online dialogues in computer-mediated communication (CMC) and computer-mediated discourse –CMD (Herring, 1999; Herring, Stein & Virtanen, 2013; Barton & Lee, 2013; Crystal, 2001). Others have focused on applying this approach to multi-party dialogues (Kebrat-Orecchioni, 2004; Marcochia, 2004) and more concretely to IMPs such as YouTube (Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011; Bou-Franch, Lorenzo-Dus & Garcés-Conejos Blitvich, 2012). In communication studies the idea believed is that virtual communities are a sort of analogies of *cultures* (Bedijs, Held & Maaß, 2014, p. 20), *communities of practice* –CofP (Pihlaja, 2012, p. 31) or genres (Miller, 1984) with a specific and shared online etiquette or *netiquette*⁴.

⁴ *Netiquette* is a term assigned to the communicative behavioural conduct in online interactive scenarios.

1.3. Rationale of the study

The starting point here is that YouTube can be viewed as a culture, community and genre or discourse. Therefore, here I attempt to bring together these notions and put them in use to follow the development and burgeoning of YouTube interlocutors. Resultingly, because of the dialogical character and the characterisation of IMPs, a new type of online figure has emerged: *microcelebrities*. Microcelebrities have resulted from the production and sharing of UGC on IMPs. These users are amateurs who become known virtually due to their practice of sharing their expertise. Connected with the appearance of spokespersons of this kind, another or rather evolved type of interlocutor has arisen: an active model of audienceship. So far, most analysts of discourse have centred on YouTube content creators specifically. That is, the discourse of YouTube videobloggers and commentators has been examined separately. Several scholars have covered the perspective of the discourse of the video producer (Adami, 2009, 2014, 2015; Burgess & Green, 2009; Dynel, 2014; Rotman & Pearce, 2010; Boyd, 2008; Riboni, 2017a, 2017b; Spyer, 2013; Frobenius, 2014). On the other hand, academics have analysed the emotional issues, content and discourse in comments sections (Halpern & Gibbs, 2013; Boyd, 2014; Bou-Franch & Garcés-Conejos Blitvich, 2014; Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011). Besides the theoretical and empirical contributions developed up to this point, there are still some gaps in research which trigger the motivation for this study. Among these aspects the one that has not been examined in depth is the relational performance of YouTube videobloggers and their audience simultaneously. There is a scarcity of research on the conversational features in videoblogger-commentator dialogue. As Herring (2015) states, new challenges and new research directions in interactivity in IMPs have arisen given their complexity.

Within this innovative scenario, the figure of the YouTube amateur implies a more complex concept of online communicator who requires a specific set of communicative resources. Their self-presentation means engaging the audience to create a sort of followership in the shape of an online community. This turns out to be an essential attribute for an online content creator. Consequently, the YouTube audienceship emerges as a collective interlocutor that engages in the conversationalist performance of YouTube videobloggers. From this perspective, YouTube production and the reaction from the viewership can be recognised as a form of online dialogue. These premisses are the keys to understand the research purposes of the present dissertation: the role of the discourse and of the creation of a community on this knowledge-sharing platform.

2. Motivation of the study and research questions

2.1. Purpose of the study

From the pilot study of this research, one can already recognise that from the direct interaction between YouTube videoblogger and their audience it is possible to identify:

- firstly, the birth of the community of practice around a common interest;
- secondly, strategies of mutual discursive engagement and cooperation between these two parties; and,
- thirdly, how the involvement of said parties prompts the creation of an organised community and also an emerging leader or *microcelebrity* (Spyer, 2013; Senft, 2013; Riboni, 2017a, 2017b).

Put another way, the conversational engagement devices of amateurs along with the collaborative constructive commenting practices from the audience are interpreted here as the source and negotiation of the beginning of *sharedness* and convergence of a YouTube community.

Yet another object of attraction, in academia and particularly in this thesis, is the study of *YouTube* as such. YouTube was created for video-hosting and information-sharing purposes (YouTube5Years, 2010). Despite this, in the last decade, YouTube has surprisingly become a proof of online language variation as a result of the unexpected emergence of a large number of communities. One reason that justifies the academic interest in this site is the participation of viewers as commentators linked to the exchange of thoughts. YouTube incorporates characteristics that other virtual platforms lack such as the active participation of viewers via commentaries. By adopting a linguistic point of view, YouTube has been viewed as a source of evidence for language in use. From a conversational viewpoint, some aspects which have been under examination are coherence and turn-taking (Bou-Franch, Garcés-Conejos Blitvich & Lorenzo-Dus, 2012, 2014), the discursive identity of conversation participants (Boyd, 2014; Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011) and *netiquette* and (im)politeness on YouTube in commenting practices (Pihlaja, 2018; Bout-Franch & Garcés-Conejos Blitvich, 2014). So far, YouTube scholars have focused either entirely on the discourse of YouTube video producers based on genre analysis or on the discourse of commenting practice. Although, no research has been centred on the relational feature of YouTube interactional identities.

2.2. Aims of the study

Given these motivations, my approach seeks to examine in greater depth the inherent facet of YouTube and the foundations of its phenomenology as an institution and industry. In

this thesis I propose to analyse the communicative performance of YouTube users in order to better understand: their identity, their dialogic communication and co-dependency, and the formation of YouTube communities and the role of their discourse throughout this process. I aspire to make sense of IMPs by treating the YouTube platform as a polymedia site. The YouTube platform is essentially multifunctional and involves multiple user roles. Because of these reasons, I will carry out a multimodal discourse analysis (MDA) by taking insights from varied approaches: among others from the discursive perspective, conversation analysis (CA) and critical discourse analysis (CDA); and, from the sociopsychological perspective, (social) identity theory ((S)IT) and their sub-theories together with concept of community of practice (CofP). This examination allows me to analyse the conversational nature that exists between videobloggers and their audience on YouTube. By analysing this conversation, one might better fathom the involvement and construction of the audience through *microcelebrity as a practice*. While microcelebrity is viewed as a practice, here I also propose to single out *followership* as a compilation of performative actions of the audience. In other words, audienceship comes into existence as a consequence of the communicative practice of YouTube amateurs. YouTube is a space where both interactant-parties are *co-dependent* and are a consequence or effect of the other. Thus, they own a binary constitutive relationship, that is, one would not exist without the other.

2.3. Research questions

Bearing in mind the previous considerations, the initial question of this thesis is *how YouTube amateurs create their online persona*. The hypothesis I put forth here embraces the function of the communicative performance of IMP amateur content creators and the achievement of their microcelebrity status via the example of *YouTubers*, more concretely, beauty gurus. From this assumption, I put forward that the online *persona* of YouTube microcelebrities arises from the continuous interaction of first YouTube videobloggers with their viewership by means of *collaboration*, *convergence* and a *community*-based arrangement. Using this hypothesis, I propose to explore: first, the communicative process between online amateurs and their viewership; and, second, the consequent outcome of their communication: the forging of the interactional identities of YouTube users and the development of a community. For these reasons the three research sub-hypotheses I suggest to support the main one are:

- *Research hypothesis 1.* The conversational and multifaceted identity of YouTube videobloggers establishes a YouTube community with its audience.

- *Research hypothesis 2.* The subsequent conversational and multifaceted identity of YouTube audienceship is jointly involved in the creation of a YouTube community and the YouTube amateur they follow.
- *Research hypothesis 3.* The dialogic nature of YouTube, which involves the interactive collaboration from both YouTube users and the co-dependency and convergence of both users are the characteristic features that contribute to the formation of a YouTube community or a *collaboratively constructed community*.

3. Outline of the thesis

The present monograph consists of five parts in all with three main sections in each part. After this introductory PART I, PART II is made up of the literature review which relates to: first, a presentation of YouTube as an industry, a phenomenon, a social medium and a community; second, an exploration of the definition of YouTube videobloggers and their audience, their formation, participation and discourse; third, an explanation of the sociopsychological approach related to the concepts of social identity, roles and community.

PART III offers a description of the analysis, the procedure followed, and the materials employed for the examination. First, I will explain the objectives, questions and design of the research that I outlined in the introduction. In addition to this, I will afford a supportive scaffolding of the choice of the diverse elements of the study. Second, I will cover the approaches, subjects and data collection for the analysis. Third, I will introduce the research considerations I have taken into account in this study. Later on, PART IV reports the interpretation of results obtained from the study with a discussion of the findings and an exploration of the answers for the research questions previously stated.

PART V concludes the thesis by providing some final remarks and highlights the main findings of the study and its contributions to the core fields together with some minor contributions from other allied fields. In addition, I will provide some concluding limitations found during the research. And, likewise, in this section I seek to bring the thesis to an end by pointing out some future directions.

**PART II THEORETICAL UNDERPINNINGS TO YOUTUBE CONVERSATION
AND INTERACTANTS**

1. YouTube platform, conversation and community

In this chapter I will attempt to present and put together the theoretical foundations of this thesis. Throughout the following three sections, I will build on the interactional essence of YouTube platform and the implications of the dialogic communication between the two leading YouTube stakeholders: videobloggers and their online audience. *Section 1* covers a presentation of what YouTube phenomenon and its social impact represent. Then, I will describe YouTube as an industry and institution, later as an *interactive multimodal platform* (IMP) and *social network(ing) site* (SNS) and, finally as a community. In *Section 2* I will explain how the conversational process and coherence between YouTube videobloggers and viewers occur. Then, I will define the type of YouTube users involved in this interaction. I will also focus on some general features of the context in which interaction occurs. In *Section 3* I will outline an introductory approach to the versatility of the identity of YouTube interactants in association with *social identity theory* (SIT) following the approach of Tajfel and Turner (1979) and Turner *et al.* (1987) and its sub-theories. Thereafter, based on (Wenger, 1998; Holmes & Meyerhoff, 1995), I will further develop the paradigm of *community of practice* (CofP) in relation to the origin of YouTube communities emerging around a common nexus. This will provide a series of preliminary insights into the understanding of the development of the discursive performance of the YouTube interactants. Throughout the exploratory explanations, I will highlight the impact of the contextual features of the communicative process on the formation of the identities of participants and consequently YouTube communities themselves.

1.1. YouTube as a phenomenon

YouTube is now without doubt the largest video-hosting site in the world (Snickars & Vonderau, 2009, p. 14; García-Rapp, 2016, p. 360). Subsequently, it is a very attractive source for research, which is completely opposed to what Biel & Gatica-Perez (2010) suggested, when little academic attention was addressed to YouTube video production. Within the last ten years, academia is targeting its utility of YouTube as a teaching tool: from its impact on health narratives (cf. Chou, Hunt, Folkers & Auguston, 2011) or teaching by means of health cases (cf. Green *et al.*, 2018) to learning on gender issues (cf., *inter alia*, Miller, 2017; Raun, 2012, 2018). From the psychological perspective together with communication studies, scholars have been drawn to the online personality of YouTube content makers: from the analysis of gaze (cf. Canfield De Koster, 2014) to personality traits (Djafarova & Tofimenko, 2018) or to personality impressions along with nonverbal communication (Biel, Aran & Gatica-Perez, 2011).

The roots of YouTube date back to the turn of century and it has become a part of our everyday lives. Since its creation in the early months of 2005 (Potts *et al.*, 2013, p. 11; Meskó, 2013) and its swift development in the last decade, this platform has grown to be one of the most relevant spaces for content production and exchange of information. In fact, it has moved from thirty-five hours per minute daily of audiovisual content production to four-hundred hours (Statista, 2018, see Appendix 1). The site emerged with the aim of chiefly hosting short clips which are freely accessible and readily viewed, particularly regarding communication, self-representation, creativity, entertainment and knowledge-sharing.

1.1.1. YouTube as an industry and institution

The gradual growth of YouTube as an industry derived from two key elements: its monetisation together with the advent of easily accessible technological devices and Internet access (Castells, 1996). YouTube turned into an industry for twenty-first century online amateurs, and as a result it gave birth to what have become to be known as *YouTubers*. Contrary to what was expected to foresee, the continuous uploading of videos created by ordinary people led the platform to acquire a *blog function*. This videoblog format helped with the evolution of YouTube from a site for collections of videos into a space for knowledge and information diffusion with business and other purposes. With the rapid advance of the website achieving more than 65,000 daily video uploads (Paolillo, 2008 cited in Bou-Franch, Lorenzo-Dus & Garcés-Conejos Blitvich, 2012) in 2006, these events justified the previous YouTube slogan, which voiced the goal of the platform: *Broadcast yourself* (Jarret, 2008 cited in Burgess & Green, 2008).

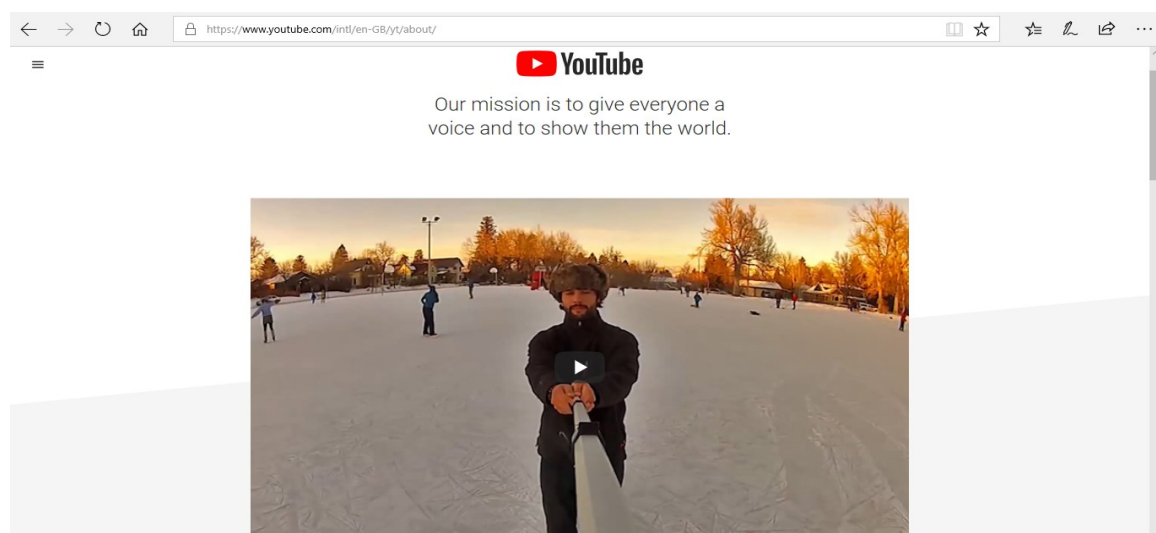


Figure II.1.1. Screenshot: *About* section on YouTube (YouTube, 2018)

On the webpage *About* –see Figure II.1.1⁵, YouTube explicitly states its *goal*: “Our mission is to give everyone a voice and show them the world”⁶. This depicts YouTube as a *public window* to an online universe of content. The statement of their *mission* combined with the image of an individual recording himself –in Figure II.1.1, above– sums up the aspiring identity YouTube of self-promotion and home-made content production. The image is continued –see Appendix 2– and claims further down to: *give everyone a voice and [...] show them the world* thus indicating that YouTube denotes *freedom*. Although slogans are frequently modified, the tendency is to point out that they welcome any person to produce and share their content. Now the platform opts for four principles⁷ based upon “Freedom” instead of one unique slogan –see Appendix 3 for the actual screenshot:

- (1) *Freedom of Expression*
We believe that **people** should be able to speak *freely*, *share* opinions, foster *open* dialogue, and that *creative freedom* leads to new voices, formats and possibilities.
- (2) *Freedom of Information*
We believe that **everyone** should have easy, *open access* to information and that video is a powerful force for education, building understanding and documenting world events, big and small.
- (3) *Freedom of Opportunity*
We believe that **everyone** should have a chance to be discovered, build a business and succeed on their own terms, and that people – not gatekeepers – decide what's popular.
- (4) *Freedom to Belong*
We believe that **everyone** should be able to find communities of support, break down barriers, transcend borders and come together around *shared interests* and *passions*

YouTube claims that its values are “based on four essential freedoms that define who *we* are”. They resort to the employment of the pronoun *we*, as an inclusive linguistic resource for the representation of the YouTube institution, community and everyone involved. Also nouns such as *everyone* are used recursively to enhance the plurality of the site. Similarly, they proclaim that *freedom* is what they identify with through the expression “define who we are”. Eloquently YouTube reveals that (1) this online collective allows any user to express themselves, and (2) the free access to and creation of information and material, (3) anyone can be an artist or a creator. It additionally conveys the possibility to find a channel, community or content source that suits the taste and interest(s) of any individual. In reality, it is a virtual environment where (4) anyone, video maker and audience, can feel belonging. These declarations constitute the scaffolding for the growth of YouTube community.

1.1.2. YouTube as a platform

⁵ Most screenshots are found in the section of Appendixes given the frequent modifications YouTube platform undergoes.

⁶ See Appendix 2 to see the screenshot of the webpage

⁷ Items in bold are further explained.

In the last fifty years, *multimodality* has become feature that characterises new media, including the interactive dimension typically found in social media (Bedijs, Held & Maaß, 2014; Procopio & Procopio, 2007), such as YouTube (Benson, 2016, p. 10). In this dissertation, multimodality is defined as the combination of semiotic modes (Benson, 2016, p. 12) and their interrelation and interaction (Bateman, 2008, p. 2). Following the multimodal approach of Kress & van Leeuwen (2001, p. 21), YouTube platform is seen as a “multimodal text” (Benson, 2016, p. 21) which possesses a design and a series of modes or semiotic resources which enhance communication. Therefore, scholars such as Herring (2015) recognise YouTube as an *interactive multimodal platform* (IMP), also called *Web 2.0*. Others however conceptualise it as a *convergence of media* (Jenkins, 2006b). Herring (2015) conceives IMPs as the result of the convergence of diverse media and their strengths which minimise the distancing effect or ambiguity possibly found in other online media (Bourlai & Herring, 2014) or in old media. From the perspective of Media Richness Theory (MRT), this occurs because the more communicative tools and media are employed in mediated interaction, the more mediated conversations will mimic face-to-face interaction (Daft & Lengel, 1984). On this basis, since the creation of YouTube, over the years it has modified its design consistently by paying attention to subtle details which visually arouse increasing interaction. “Experience designers” (Lister *et al.*, 2009, p. 25) are responsible for the production of website designs as tools to bring discourses forth. For Kress & van Leeuwen (2001), *designs* are means to create discourses. Particularly, as the case of YouTube –see Figure II.1.2, below, physically-present videobloggers, that is, the creators who appear in their own videos, become the most relevant content in the video section.

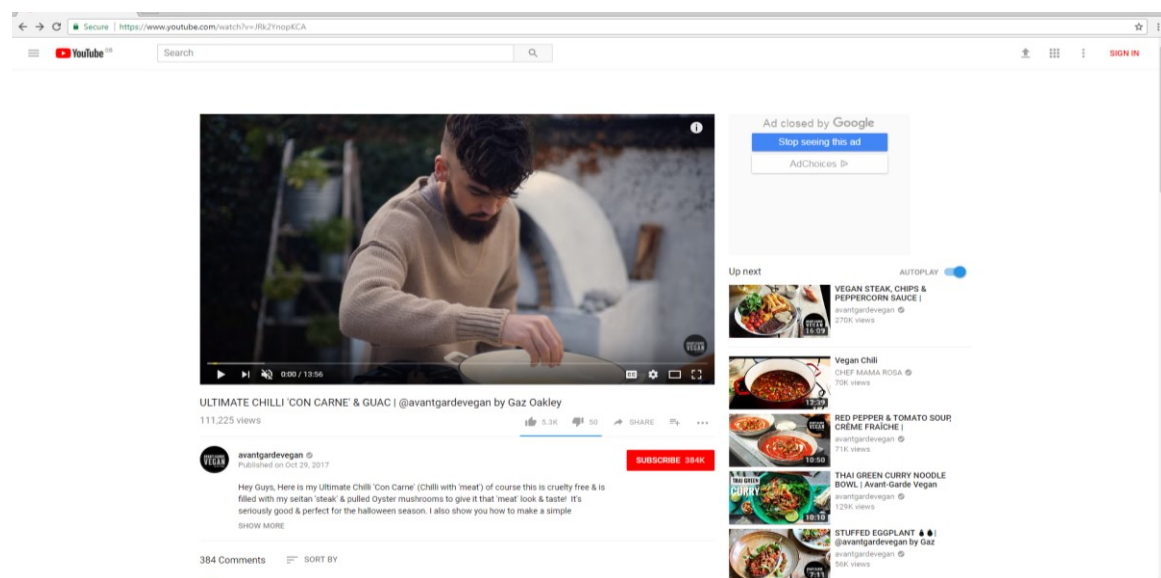


Figure II.1.2. Screenshot: Channel overview of content-playing (YouTube, 2018)

The *video section* takes up most of the space on the page. And, as if it were a one-to-many interaction in a chat room (Yus, 2011), the online polylogal conversation in comments section (Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011) is located right under this content-provider section –Figure II.1.2. In like manner, comment-producers can engage in limited interaction easily. Dynel (2014, p. 41) refers to this type of one-to-many discourse as “mass-mediated monologue”. Not only comments, but also the number of views, thumbs-ups and thumbs-downs are viewed as communicative resources for the audience to react towards the content.

Another semiotic resource or paracommunicative feature which characterises the IMP (Bezemer & Kress, 2016) is the *description section* –see Figure II.1.3, below. Once displayed, it provides further information about the in-video content. The major types of additional informative data in this region might consist of a summary of the content to sponsorship data or social media links.

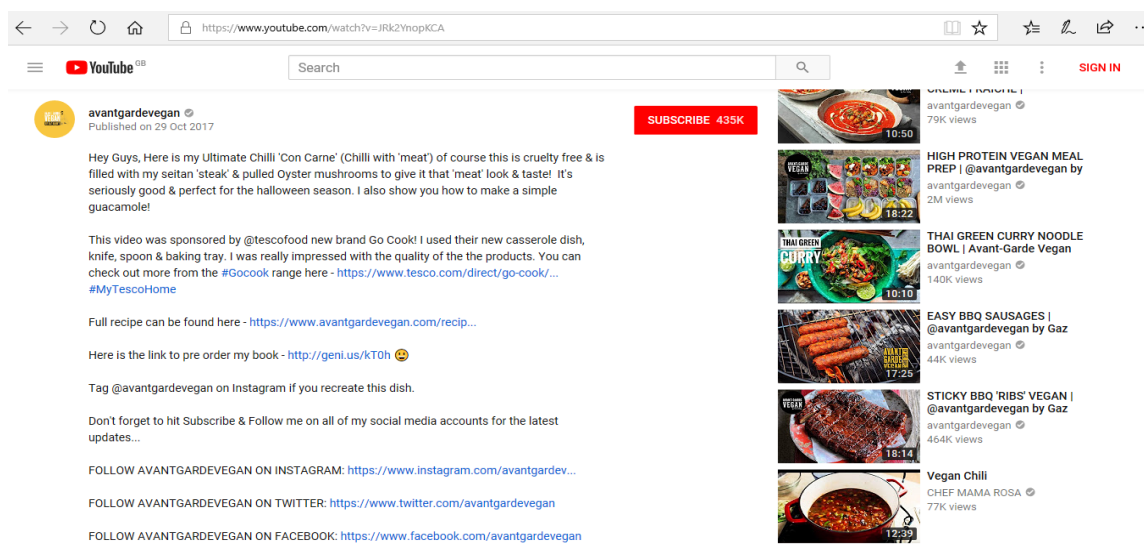


Figure II.1.3. Screenshot: Information section on YouTube channel (YouTube, 2018)

Other sections of relevance are *linked videos* with similar or related content, or, on the other hand, paracommunicative audiovisual features i.e. languages, subtitles, video quality, etc. These extra paracommunicative resources facilitate information exchange and the expansion of social reach.

The analysis of the main body has proven to what extent YouTube layout triggers communication and engages communicators to take part. Like in any other online social platform, verbal, nonverbal and paraverbal dimensions are of importance in the understanding of the medium; and, any *mode* or “modal resources” (Bezemer & Kress, 2008, p. 14) can participate. Notwithstanding, describing the *medium*, as one of the

parameters in the communication process, is not enough to comprehend interaction. We need to acknowledge how interactants make use of the modal resources and the design of the medium in a situated and contextual way.

1.1.3. YouTube as a community

Aside from the number of in-signed users on YouTube, an industry results from the arrival of the partnership programme⁸. Ever since, YouTube videobloggers are allowed to conduct their own business from the creation of open access and amateur content. In addition to having its own *values* which serve the purposes of the industry foundations –in *Section II.1.1.*, the video-hosting site has its own *rules* and *conditions* as well. As in any other *community* or *culture* (Bedijs, Held & Maaß, 2014), there are external rules intended to maintain social order. Likewise, it transpires on YouTube, that is, as a community it has a selection of *policies* as Figure II.1.4⁹ displays:

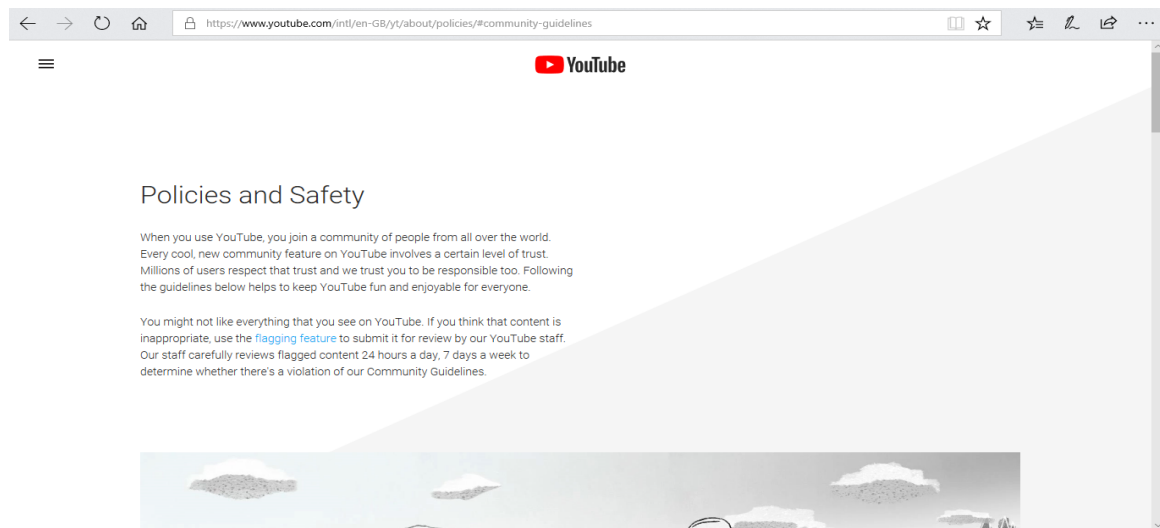


Figure II.1.4. Screenshot: YouTube policies and safety (YouTube, 2018)

Beside freedom of speech, as to the same extent the website declares openly, some restrictions can be found when *conditions* are not met. Its *conditions* address “hateful content”, “violent” or “graphic content”, “harassment and cyberbullying”, “spam”, “misleading metadata and scam”, “threats”, “copyright”, “privacy”, “impersonification”, “child endangerment and additional policies”, what they denominate *community guidelines*.

⁸ YouTube Partnership Programme (YPP) was developed in 2007 when YouTube started and allows the monetisation of the number of views of their videos via ads (Wasko & Erickson, 2009; Moir, 2014).

⁹ See Appendixes 5, 6 and 7, for the actual and continued screenshots.

Regardless of the repertoire of community guidelines, the communicative mechanisms adopted by YouTube users play an important role. In fact, in practice those who are responsible for marking content as appropriate or not are YouTube users or the members of a *YouTube community*. That is to say, in spite of YouTube conditions, content creators and their audience stay in charge of the type of content and feedback they consider acceptable. Indeed, controversy or conflict on YouTube is viewed as the norm (Jakobsson, 2010, pp. 114-115). Namely, other shared *rules* are specified according to the type of genre and discourse attached to a community i.e. beauty, gaming, cooking, etc.

1.2. YouTube community, users and their conversational practice

YouTube communication is supported by the dialogical exchange of information from YouTube video makers and their viewers. Therefore, as shown in Figure II.1.5 –below, in this thesis I allude to *YouTube conversation* when referring to the interaction between YouTube videobloggers who produce content actively and create an *online persona* and spectators. Spectators address videobloggers somewhat directly as audiovisual content consumers, and *critics* via their reaction (Benjamin, 1968). These video makers are inspired by face-to-face interactions such as “conventional lecture[s]” (Tolson, 2010, p. 283) in the case of *tutorials*. Eventually, this conversational practice brings about *personal information exchange*.

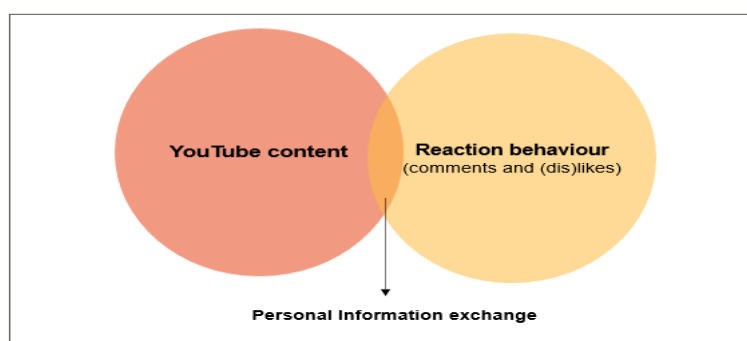


Figure II.1.5. Basic conversational process on YouTube

The interactionality of the platform has led to what Barton and Lee (2013, p. 24) call “text-making practices”, which is caused by the inclusion of *comment section*. These YouTube artists have formulated new ways to exploit the social dimension of YouTube by enriching their discourse. As Kress and Leeuwen (2001, p. 21) add: “socially situated forms of knowledge about (aspects of) reality that are realized in various semiotic modes of expression.” Engaging and triggering communicative devices invite the audience to participate vividly as commentators (Burgess & Green, 2009). By the same token, *YouTube*

discourse –see Figure II.1.6– is made up of the genre of YouTube videobloggers and the genre of the public.

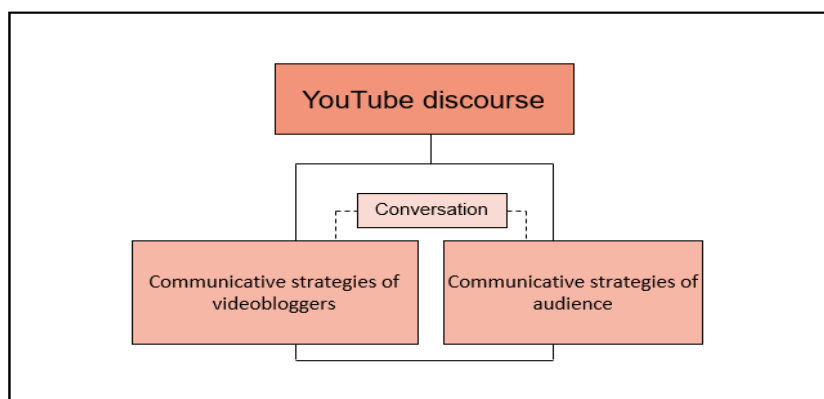


Figure II.1.6. YouTube discourse

There is a paucity of previous research on the discourse of YouTube videobloggers due to its hybridity and its “interdiscursive formations” (Riboni, 2017b, p. 130). Because of this, early investigations on YouTube discourse have been mostly marked by a multi-level or multidimensional nature (Riboni, 2017a) inspired by the model of Fairclough (1992). As a matter of fact, the most frequent approach found in the examination of the discourse of videobloggers is ethnographic.

1.2.1. Conversational nature of YouTube

The dialogue between YouTube videobloggers and viewers has not been analysed extensively up to now. However, when distinguishing types of YouTube interactants, Boyd (2014) differentiates two main sorts of YouTube users: *video producers* and audience. YouTube videobloggers take the *first level* as the initiators of the conversation and the first senders of messages. Commentators are conversely receivers of the multiple messages sent on YouTube videos. While beauty gurus have to be active in the creation of video-based material, their viewership can assume a *passive* or *reception role*¹⁰ (Boyd, 2014, p. 55, Figure II.1.7, below) as mere spectators. This *passive role* entails simply watching content and the absence of the production of feedback of any kind. Opposed to the latter, the *production roles* (ibid.) are taken up by viewers who are involved in text commenting practices, (dis)liking the videos, etc. These activities constitute feedback and engaging in a sort of asynchronous communication. Commentators continue the interaction with the

¹⁰ Users with *reception roles* can be registered or unregistered users who decide not to participate actively. In the case of *production roles*, registered users can be readers, (dis)likers, commenters of all types (haters, trolls, spammer etc.) or just reader (Boyd, 2014).

amateurs now that the design of the platform helps with fostering this conversation (Burgess & Green, 2008).

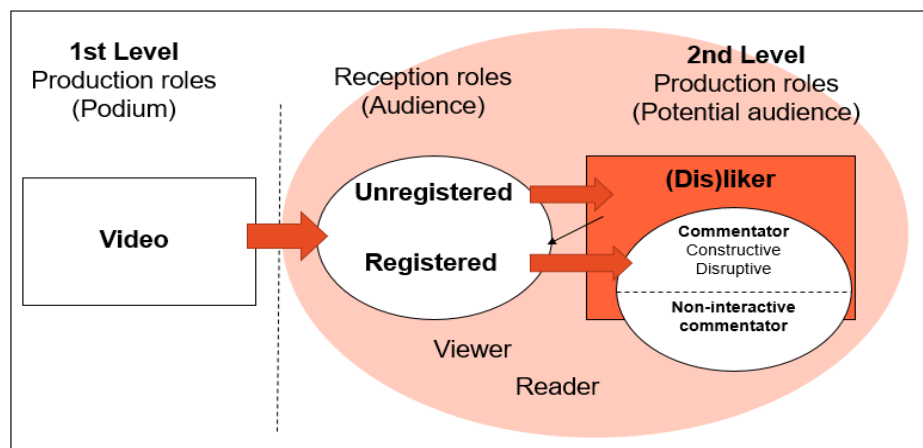


Figure II.1.7. Participatory framework on YouTube (adapted from Boyd, 2014, p. 55)

Despite the fact that one might point out that conversation on YouTube is founded on a one-to-many format, it should be noted that it depends on the type of YouTube channel and creators. Some videobloggers prefer creating and sharing their channel with a peer while others always include a guest in their videos. Following the approach of conversation analysis (CA), I propose here –see Figure II.1.8, below– to deem the conversational process on YouTube as structured according to a dialogical turn-taking.

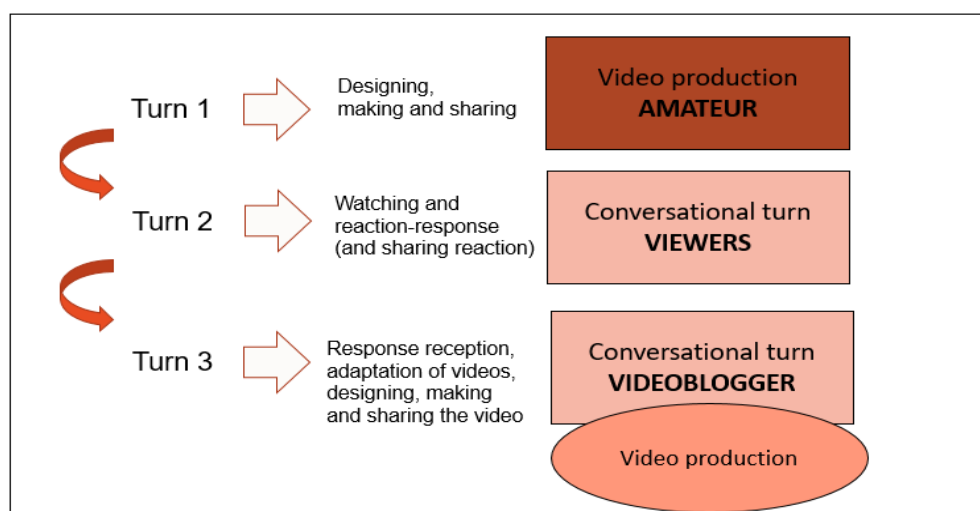


Figure II.1.8. Proposal of conversational process on YouTube

Videobloggers work on the design and production of videos, whose turn is continued by the watching and reaction-response from the viewership who trigger the conversational turn. YouTube videobloggers have the advantage of using filming techniques to communicate with their audience. They converse via video by resorting to multimodal devices whereas viewers rely on textual resources. Thus, for Spyer (2013 cited in Riboni,

2017a, p. 191) YouTube content creators are a result of “an intense process of engaging in conversation and building relationships.” Through the publication of videos, these amateurs are exposed to all kinds of feedback in different modes: comments *-disruptive* and *constructive* (Boyd, 2014), views, (dis)likes and feedback from other social media. The platform invites viewers to interact directly. The distinctive feature of new media like YouTube is the fact that “text commenting practices allow for the co-creation of distinct participatory roles” (Boyd, 2014, p. 46). Although synchronous and face-to-face reactions are not expected, responses can occur shortly after the release of the clip or after a long period. *Section II.2* and *II.3* reveal that the discourse of both types of YouTube users, vloggers and commentators, is designed with the purpose of involving the other party in a conversation. Up to the present, most scholars have not focused on the discourse of the audience and commentators simultaneously alongside their interaction. Their interaction can be analysed following the adapted *communication model* of Kercher (2011, p. 59 inspired from Strohner 2006, p. 191 cited in Maaß 2014, p. 244) –see Figure II.1.9, below.

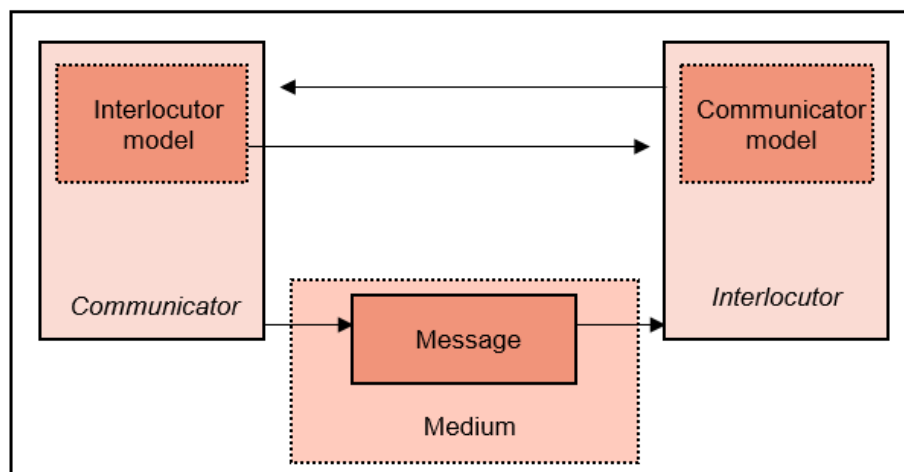


Figure II.1.9. Communication model: Text comprehension (first part)

Communication requires *text comprehension*: “a process of mutual understanding between interlocutor and communicator.” On YouTube both content creator and spectatorship must agree on the meaning of their semiotic resources for text comprehension. This dual communication model (Maaß, 2014, p. 245) is essential to understand how the process of communication functions. Nevertheless, some adaptations could be adopted to better interpret multi-party conversational encounters. Like other forms of social media, YouTube is interactionally a polylogue, that is, a multi-authored and multi-recipient interaction (Androutsopoulos, 2011; Garcés-Conejos Blitvich, 2010; Kerbrat-Orecchione, 2004; Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011). This may pose certain challenges as regards the conversational management of the entire polylogue, or parts

thereof, as posited in early work on coherence in CMC (Herring, 1999). The previous communication model proposed by Kercher (2011, p. 59, Figure II.1.9, above) would exclusively take into account the *communicator*, i.e., the figure of the YouTube video producer. On the other hand, the *interlocutor* denotes the audience. This model represents a simple conversational process, and later *communicator* and *interlocutor* roles are exchanged. As shown in Figure II.1.8 (p. 41), *turn 2* corresponds to the release of messages from the YouTube audience. From the perspective of CA theory, this mirrors the turn-taking organisation in talk. Further work has revealed that YouTube users deploy a sophisticated range of adaptive resources to “produce collaborative, coherent interaction” (Bou-Franch, Lorenzo-Dus & Garcés-Conejos Blitvich, 2012, p. 515). YouTube conversation also justifies the social facet of the platform and clearly resembles a *social networking site* (SNS). Indeed, for Boyd and Ellison (2007 cited in Locher & Bolander, 2014, pp. 162-163), SNSs are to:

- a) construct a public or semi-public profile within a bounded system,
- b) articulate a list of other users [‘friends’] with whom they share a connection, and
- c) view and traverse their list of connections and those made by others within the system.

Thus, YouTube interaction meets the definition of SNS. YouTube amateurs as well as commentators must create a (semi-)public profile to make social connections.

1.2.2. Features of the online context

Yet, both interactional parties operate under different communicative situations. An advantage of YouTube is that viewers have access to the *face* of the *communicator*, in this case the YouTube content creator, even though the audience, the *interlocutor*, remains *faceless*. In other words, spectators only have discursive mechanisms to interact, together with (dis)like buttons and other indirect devices such as the number of views. Technically the spectatorship has fewer resources to communicate and interplay; they are to a great extent limited. Nonetheless, the fact that these interlocutors are “anonymous” might trigger a negative outcome such as aggressiveness (Maaß, 2014, p. 245) in terms of communicative and linguistic reactions.

In computer-mediated communication (CMC) platforms, as viewed by Suler (2004, pp. 322ff.), there are six factors: dissociative anonymity, invisibility, asynchronicity, solipsistic introjection, dissociative imagination, and minimisation of authority. These features of virtual identities explain to some degree the conversations on YouTube. They are covered by what is identified as a *phenomenon* in interaction: *online disinhibition effect*

(Suler, 2004, p. 321). This implies the usage of *rude language, harsh criticisms, anger, hatred, [and] even threats*. Even though in certain groups some of these traits might be often accepted, in others they might be interpreted as a threat to the group harmony and cohesion. Threatening behaviour and lack of group cohesion might be rejected by other in-group members (Ehrhardt, 2014, p. 102). *Anonymity* is here the main causal element of this *disinhibition effect*, although some authors argue that subjectivity is the cause of this anonymity (Maaß, 2014, p. 243) resulting from communicative cues such as nicknames and profile pictures or the revealing of personal information through comments. Yet others believe the complete opposite as nothing is certain in online environments (Ehrhardt, 2014, p. 95). Anonymity might be strategically used as a mitigating strategy when face-threats may occur.

1.3. The identity and community of YouTube users

Up to this point, I have covered the scope of YouTube as an online *medium* for interaction and its institutional role. And, I have also addressed how, in this thesis, it is understood that YouTube platform triggers a sequential conversation with a *dialogic effect*. After putting together these two aspects, it is time to delve into how both the YouTube medium and its conversation create and define the figure of its communicators and their discourse. To clarify *identity* in interaction, for this study I adopt two of the best-known theories in identity studies: *identity theory* (cf., *inter alia*, Burke, 1991) and *social identity theory* (SIT) and its sub-theories (cf., *inter alia*, Turner *et al.*, 1987). The latter sociopsychological approach allows for the scrutiny of individuals in their contextual *situation* when interaction occurs. As I will show in *Section II.2* and *II.3*, the identity of YouTubers as well as their audience is the outcome of continuous online encounters and exchange of information. Thereby, before delving into the features of their discourse, one needs to interiorise the theoretical foundations of the generation of *conversational identity* (McKinlay & McVittie, 2008, p. 23), that is, identities or facets of individuals that originate from conversation. According to McKinlay and McVittie (2008, p. 39), one can conceptualise *identity* as a discursive phenomenon that is socially negotiated. Audience and YouTube videobloggers depend on each other. The one cannot exist without the other, and the two are the consequence of social interaction. Then, the following social identity perspective will permit to make sense of group cognitive processes, intergroup relations and self-concept in online relational contexts.

When targeting the behaviour of individuals and groups, it is difficult not to mention the most noteworthy term in social psychology: *identity*. There are multiple academic

definitions attached to *identity*. Its connotations can vary in conformity with the approach addressed. Some scholars (cf., *inter alia*, Harter, 1999; Hogg *et al.*, 1995) view, for instance, *the self* and *identity* as linked constructions. They consider that a person has one *self*. On the other hand, the quantity of *identities* is subject to relational contexts i.e. family, peer group, school, work (Harter, 1999; Hogg *et al.*, 1995). In this thesis, I will refer to *identity* as the configuration of a person in social communicative encounters. Following this premiss, a suitable definition is provided by Arundale (2006, p. 202), who alludes to *identity* as “a phenomenon that occurs in context.” Or, as Finkenauer *et al.* (2002, p. 2) put it: “[I]dentity represents the aspect of the self that is accessible and salient in a particular context and that interacts with the environment”. Thus, in this section I will deal with the variability of identity in association with other parameters. Consequently, I will start off by first outlining *identity theory* by touching on *online identity* and *professional identity*. And, second, I will focus on SIT together with its sub-theories and the approach of community of practice (CofP) to gain some insights into the identity or *identities* of YouTube users.

1.3.1. Identity theory and online and professional identities

1.3.1.1. Identity and self-presentation

There is a long list of *identity*-related theories, but the one I will be following in this section is *identity theory*. Despite the academic subjectivity of the term, it usually connotes personality (traits), communicative behaviour, values, thoughts, etc. It is likewise subjective when looking at the identity and perception of another individual. On this basis, as stated by Mendoza-Denton (2002, p. 475) “[i]dentity [...] is neither attribute nor possession, but an individual and collective level process of semiosis.” In the same vein, Locher (2008, p. 511) refers to *identity* as a “product” that results from “linguistic and non-linguistic processes”, that is translated via interaction. Put differently, in social contexts *identities* are “relational” or interactional (Ehrhardt, 2014, p. 114). What is clear is that *identity* denotes a *self-presentational* concept. Because of this, theoretical foundations which stand out in association with identity is *self-presentation* and face work (Goffman, 1987) together with politeness theory (Brown & Levinson, 1978). From the point of view of politeness theory, a related concept to *identity*, but more closely tied to the construction of self-image and self-esteem is *face*. Goffman (1967, p. 5) accepts *face* as “an image of the self”. Politeness theorists like Brown and Levinson (1987, p. 81) express that it is “the public self-image that every member wants to claim for himself”. Whilst *identity* as such is internal, *face* is conjointly created through social encounters as seen by Arundale (2010, p. 2085). *Face* as self-image works together with the impressions

that conversational identities project onto other interactants. It emerges only when there is social contact. Arundale argues that *face* is integrated in identity. And, he also (2010, p. 2079) conceives *face*: “[...] as a relational and interactional phenomenon arising in everyday talk/conduct, as opposed to a person-[centred] attribute understood as determining the shape of an individual’s utterance.” Regardless, Garcés-Conejos Blitvich (2013, p. 15) disagrees in regard to this conceptualisation. From a point of view of politeness or face work, McKinlay and McVittie (2008, p. 24) mention that *identity* can be negative or positive, and indeed can be modified. Yet, in the same way, positivity and negativity might be read using perception-oriented approaches (Culpeper, 2005) given that *perception* can also vary depending on the individual (Spencer-Oatey, 2007, p. 644).

Self-presentation is defined as the intentions of communicators to disclose information about one’s self and one’s identities to other people (Baumeister, 1986). Among the different self-presentational strategies (Jones & Pittman, 1982), the most frequently identified on YouTube is *self-promotion* (cf., *inter alia*, Riboni, 2017a, 2017b). As claimed by Syed and Seiffge-Krenke (2013, p. 384), a “self-promoter wishes to convince others of his or her competence and wants to be respected”.

1.3.1.2 Identity development and professional identity

Although some identity theorists spot differences between *identity theory* and *social identity theory* (Hogg, Terry, & White, 1995), others like Stets & Burke (2000, p. 224) find similarities between them. Identity can acquire many connotations depending on the context. What many scholars profess is that it is not static, but it is rather a consequence of interaction and a communicative performance. As McKinlay and McVittie (2008, p. 39) declare: “Identities are not simply features or products of the individual, but rather should be viewed as practices within interactions with others and the outcomes of those interactions”. By accepting this, one may understand that an individual might have diverse identities based upon the context. In this manner, identity might be interpreted as a *role*.

In the opinion of some theorists (Bosma & Kunnen, 2001, p. 52; Phinney & Goosens, 1996) *identity development* happens in social contexts: family setting, school, work, our interaction with friends, etc. In fact, they deem this process as *iteration* (Bosma & Kunnen, 2001, p. 59): “transaction between the context and the person, [...] between a person’s commitments and information from the environment.” And, that process can be seen through social communicative episodes which “can last for seconds, minutes, hours, or days” (Bosma & Kunnen, 2001, p. 41). Concerning *professional identity*, special attention has been paid to teachers and their professional identity formation (Knowles, 1992). From

the study of Beijaard, Meijer and Verloop (2004, pp. 110-112), leaving aside the terms of education and teacher, one can assume that *professional identity* involves the combination of personal and situated characteristics. Applied to the identity of teachers (Beijaard, Meijer & Verloop, 2004, p. 108), *professional identity* is the behaviour and development of an individual in a professional context. *Identity development* implies “an ongoing process” to acquire specific behavioural norms (Gee, 2001 cited in Beijaard, Meijer & Verloop, 2004, p. 108) of and for a given professional context. This means the individual must acquire a particular professional discursive identity. Beijaard, Meijer & Verloop (2004, pp. 113-114) did not provide a precise description of professional identity. Notwithstanding, in their study Beijaard, Meijer and Verloop (2004, pp. 113-114) observe that most researchers perceive it “as an ongoing process of integration of the ‘personal’ and the ‘professional’” facets. Thus, *identity* might be never fixed or unitary (Coldron & Smith, 1999). In addition to it, Mishler (1999 cited in Beijaard, Meijer & Verloop, 2004, pp. 113-114) argues that a *professional identity* involves “a plurality of subidentities”. Comparatively, it is supported by this idea that professionals, concretely teachers, assume an array of *roles* (Volkman & Anderson, 1998) or role identities following identity theory approach. Consequently, the collection of subidentities makes up the multifaceted persona of professionals (Cooper & Olson, 1996). Still, although individuals generally integrate different context-driven identities, they are somewhat connected (Gee & Crawford, 1998).

Whilst the *professional (role) identity* is being strengthened, *identity development* is by and large continuous during one’s lifetime (Syed & Seiffge-Krenke, 2013). As viewed by Grotevant (1987, p. 203):

four major components: individual characteristics brought to bear on the identity process, contexts of development, the identity process in specific domains (e.g., occupation, ideology, values, relationships), and interdependencies among the identity domains

to conceptualise the identity formation. According to the scholar (Grotevant, 1987, p. 203), *identity formation* is:

- a) *developmental* in its focus on the process of forming a sense of identity;
- b) *contextual* in that it considers the interdependent roles of society, family, peers, and school or work environments; and,
- c) it is life-span in scope.

The conceptualisation of *identity formation*, as seen by Erikson (1950, 1968) and Marcia (1966), posits that the multiple contexts of development have an impact on the characteristics of the identity of the individual. This model supports the idea that identity

is shaped in all domains and social contexts of development. Also, it accepts that the characteristics of identity in each context as transferable.

1.3.1.3. Online identity

Professional identity is not the only one individuals have. Since the arrival of online media, individuals can develop an online persona or identity. *Online identity* represents an extension of one's offline identity. To a greater or lesser degree, both offline and online identities are somewhat intertwined (Kayany, 1998, p. 1137). In the opinion of Kayany (1998, p. 1137): "participants bring with them their social behavioural norms, cultural affinities, patriotic loyalties, and religious and national conflicts." Some point to *identity* in online interactive environments as *virtual identity*, others as *online identities*. The truth is that little difference is found between both connotations. *Virtual identities* are recognised as "[f]orms of identity that people take up in online communication and communities" (McKinlay & McVittie 2008, p. 37). In this sense, YouTube users might cultivate an *online social identity* because Internet can offer them chances to test their identities (Katz & Rice, 2002).

1.3.2. Social identity theory (SIT)

Professional identity and online identity allude to role identity based on the context, that is, a professional or online environment respectively. Nevertheless, whereas *role identity* is attached to *identity theory* and therefore *role behaviour*, a *social identity perspective* allows for a sociopsychological analysis based on "group processes" in- and intergroup relations (Hogg & Reid, 2006, p. 8). SIT establishes *identity* as *social categories* within an in-group (Hogg & Reid, 2006). Here, group behaviour and how this is arranged are the research focus. *Group behaviour* relates to a group-based identity or *group identity*, and it is perceived favourably on the one hand, and with hostility towards out-group members, on the other hand (Crocker & Luhtanen, 1990). As Stets and Burke (2000, p. 226) explain:

Having a particular social identity means being at one with a certain group, being like others in the group, and seeing things from the group's perspective. In contrast, having a particular role identity means acting to fulfill the expectations of the role, coordinating and negotiating interaction with role partners, and manipulating the environment to control the resources for which the role has responsibility.

Another variation between *group- and role-based identities* (Stets & Burke, 2000, p. 226) is that *social identity* stands for "the uniformity of perception and action among group members." Meanwhile *role identity* denotes the "differences in perceptions and actions that accompany a role as it relates to counterroles" (ibid.).

Theoretically and in practice, *social identity* is formed when there is a communicative episode. Furthermore, it represents a “person's knowledge that he or she belongs to a social category or group” (Hogg & Abrams, 1988 cited in Stets & Burke, 2000, p. 225). For that matter, communication and discourse play a significant function when categorising the social identity of individuals. In a community without any kind of relational background, as the case of YouTube or other online platforms, *interaction* is the key element for the creation of emotional ties and consequently of communities or social groups (Hogg & Reid, 2006). For Stets and Burke (2000, p. 225) a *social group* embodies “a set of individuals who hold a common social identification or view themselves as members of the same social category.” That is, recurring communication promotes bonds and *connectedness* (Grotevant, 1987). Disclosing personal details can be either direct or indirect by dint of verbal and nonverbal mechanisms with the exchange of ideas, thoughts and opinions. In this way, they know their differences and similarities.

1.3.2.1 SIT of in-group and categorisation: communicative processes

Communication and the consequent exchange of personal information orchestrates the in-group coordination. Exchanging personal information is allied with social penetration theory (SPT) to illustrate the development of interpersonal relationships. This theory stresses that communicators expose themselves by sharing their opinion, thoughts, taste and so forth (Altman & Taylor, 1973). SPT proposes seeing individuals as a collection of layers based on *depth* and *breadth* (Altman & Taylor, 1973; Derlega *et al.*, 1993). On the other hand, *breadth* suggests an array of issues, *depth* involves the degree of personal information revealed as position(ing), beliefs and intimate thoughts concerning an issue (Altman & Taylor, 1973; Derlega *et al.*, 1993). *Exploration in breadth* (Luyckx *et al.*, 2006, p. 372) implies trying out the variety of *life-choices* regarding a matter i.e. eating habits: vegetarianism, veganism, etc. until one represents one's identity. During this period of exploration, individuals usually identify, learn and try varied viewpoints. The layers range from *superficial layers* –i.e. demographic data– to *central* and *core layers* –i.e. personal values. To develop bonds among them, interlocutors resort to self-disclosure mechanisms (Altman & Taylor, 1973). This exchange of information “strains out the norm-inconsistent attitudes and narrow its scope to focus on norm-consistent information” (Kashima, 2000).

Interpersonal relations might entail the creation of communal habits in a community or culture. In the end, this prompts what is described as *social consensus*. The consequent *sharedness* produces social influence too under the *referent informational influence theory* (RIIT). Social influence pertains to the enhancement of similarities (Tajfel, 1959) and the

acquisition of the behaviours of others with the purpose of originating *group prototypes*. These *group prototypes* are discerned as group norms as well (Turner, 1991). Or, in other words, what is considered the resultant *normative behaviour* in a group. Group prototypes depict the feelings, thoughts, behaviours, self-presentation management strategies of a group (Hogg & Reid, 2006, p. 10). Hence, in-group normative behaviour displays the behavioural expectations (Maaß, 1999; Wigboldus, Semint & Spears, 2000) demanded by in-group individuals regarding self-presentation. In the words of Cialdini (1984) *reciprocation* is a crucial factor in social influence; there is always something “expected in return”. Pihlaja sees in *membership* “what members practice [...] as community members” (Pihlaja, 2012, p. 31). Normative behaviour portrays in-group norms along with common membership category in relation to *self-categorisation* in SIT (Turner *et al.*, 1987). Linked to self-categorisation, there are category-bound activities (CBAs) and membership categorisation devices (MCDs) as exposed by Sacks (1995). They are identified and used by individuals connected to an in-group. CBAs and their equivalent MCDs help in the identification of these members and their belonging to specific groups. CBAs “attempted to describe how certain activities were commonsensically tied to specific categories and devices” (Fitzgerald & Housley, 2002, p. 581). The scholars (*ibid.*) give as an example the activity of crying, which is annexed to the category of *baby*. Indeed, a social category and their CBAs and MCDs are determined under the term *group prototypes*. *Group prototype* comprises “individual cognitive representations of group norms” (Hogg & Reid, 2006, p. 11). These norms are “grounded in consensual views” (Moscovici, 1976 cited in Hogg & Reid, 2006, p. 11) regarding thought and behaviour (Hogg & Reid, 2006). Group norms are chosen among similar social identities in order to “differentiate it from other social groups” (Hogg & Reid, 2006, p. 7). Usually these *collective norms* represent the ideals and common ground and shared commonality and *prototypicality* of the community. In-group prototypes emerge in opposition to out-group stereotypes. Thus, the SIT of the intergroup (Turner *et al.*, 1987, p. 42) observes intergroup behaviour as well as centring on the *differences* among groups (Tajfel, 1959). From a perception-oriented perspective, since there is an in-group prototype, there is also an out-group *stereotype* (Abrams & Hogg, 2010). With that in mind, social stereotypes (Tajfel, 1981 cited in Hogg & Reid, 2006, p. 11) can be regarded as “beliefs held by one group about another group.”

1.3.2.2 SIT of categorisation: cognitive process

Regarding *social identity formation* there are two possible processes (Hogg & Abrams, 1988 cited in Stets & Burke, 2000, p. 225): *self-categorization* and *social comparison*.

Owing to its relevance in this thesis, the first is further developed in this section. In the opinion of Stets and Burke (2000, p. 225), *self-categorization*

is an accentuation of the perceived similarities between the self and other in-group members, and an accentuation of the perceived differences between the self and outgroup members. This accentuation occurs for all the attitudes, beliefs and values, affective reactions, behavioral norms, styles of speech, and other properties that are believed to be correlated with the relevant intergroup categorization.

The approach of *self-categorisation theory* (SCT) of the group (Turner *et al.*, 1987 p. 42) centres attention on social in-group arrangement and the devices for it. This brings forth issues such as *social influence*, *attraction* and *leadership* to enhance group cohesiveness, that is: the roots of the construction of a CofP. In fact, categories “are assigned by virtue of their social identity [and are] generated over a long period of time within a culture” (Tajfel, 1981, p. 134). Social penetration by means of consistent interaction aims to promote the creation of sharedness in a community from the point of view of SIT and *membership categorisation*.

Under *membership categorisation analysis* (MCA), *categories* do not stand for a “social label” (Sacks, 1992 in Pihlaja, 2012, p. 52). For example, Pihlaja (2012, p. 54) resorts to MCA with the purpose of examining *positioning* and *categorization* in online contexts. Pihlaja (2012, p. 54) accentuates that in online MCA *categorization* is a “contextual phenomenon” and that categories are “co-constructed” through “discursive activity” (Pihlaja, 2012, p. 55). *Categorisation* or social self-categorisation is constructed through interaction by means of communicative devices or through conversation (Sacks, 1992). Thus, CA underscores the suitability of discursive ways to identify power or/and *positioning* of members within a group or in conversation. Via interaction, *categorisation* might make mention of how individuals see themselves in relation to in-group and out-group individuals. From a cognitive perspective, *categorisation* occurs within a group. On the contrary, leaving others aside implies a process of *depersonalisation*. And, this is because in-group prototyping means enhancing shared information (Larson, Foster-Fishman & Keys, 1994) while preferably leaving out in-group unshared information (Wetherell, 1996). Regarding the cognitive perspective of both social identity and identity theory, several authors (Stets & Burke, 2000, pp. 231-232 referring to Turner *et al.*, 1987) describe *depersonalization* as the way in-group members enhance commonality and ignore differences:

Depersonalization is the basic process underlying group phenomena such as social stereotyping, group cohesiveness, ethnocentrism, cooperation and altruism, emotional contagion, and collective action

As a matter of fact, as viewed by Hogg and Reid (2006, pp. 10-11) *social categorization*

depersonalizes our perception of people—they are not viewed as unique individuals but as embodiments of the attributes of their group. Since group prototypes specify how people feel, perceive, think, and behave, social categorization generates stereotypical expectations and encourages stereotype-consistent interpretation of ambiguous behaviors.

Following the perspective of identity theory, this cognitive process is under the definition of *self-verification*, which signifies the acceptance of the behaviour a role identity hints (Burke, 1991).

1.3.2.3 SIT of leadership

In the long run, even within a group there are a number of members or *positions* which stand out over the rest of members. Those members meet the “prototypical” behavioural norms of the in-group (Hogg & Reid, 2006, p. 19). Moreover, they are usually “influential” to the other in-group members given their prototypicality regarding “new group normative values, attitudes, goals, and behaviors” (ibid.). Commonly, *prototypical members* or leaders own “norm and identity management through talk” (Gardner *et al.*, 2001 as put forward in Hogg & Reid, 2006, p. 19). They usually comply with the following behavioural criteria:

- (1) They embody the prototype and are therefore the focus of conformity within the group—follower behavior automatically conforms to their behavior.
- (2) They are liked by fellow members precisely because they embody the prototype—this allows them to gain compliance with their wishes and makes them appear to occupy a higher status position within the group.
- (3) They typically identify more strongly with the group than do others, and as such, they tend automatically to behave in more group-oriented and group-serving ways
- (4) These behaviors benefit the group as a whole and generate trust in the leader not to harm the group—followers allow the leader to be innovative in taking the group in new directions.
- (5) Prototypical members are the focus of attention within the group because members feel they are the best source of information about the group norm—because they are figural against the background of the group, members are more likely to attribute their behavior (influence, status and popularity, group commitment, group orientedness, trustworthiness, innovativeness) to stable personality attributes that suit them to leadership (i.e. charisma).

In various studies (Hogg, 2001; Hogg & van Knippenberg, 2003; van Knippenberg & Hogg, 2003 cited in Hogg & Reid, 2006, p. 19) it is affirmed that the stronger the group connectedness and shared norms become, the higher the pursuit of prototypical members

as a referential figure (van Knippenberg *et al.*, 2004 cited in Hogg & Reid, 2006, p. 19). Curiously, as Hogg and Reid (2006, p. 16 citing Reid & Ng, 1999) state, leaders perform their prototypicality accordingly towards what the scholars classify as “followers.” This is visible through communicative resources in which one can detect a “powerful speech style” (Reid & Ng, 1999). The scholars (*ibid.*) refer to organisational leaders as “entrepreneurs of identity and experts in norm/prototype management.” Furthermore, pursuant to the CofP theory, in a community there might be a prominent member (Roberts, 2006 cited in Pihlaja, 2012, p. 46). As soon as one of the members or a reduced group of members has the ability to manage others, “unequal relationships” may arise.

1.3.3. Community of practice

In this concluding section, I will attach the sociopsychological approach to the linguistic perspective –further developed in *Section II.2* and *Section II.3*. Building on the sociopsychological construction of communities, in this thesis, I propose, in line with some previous scholars (Stommel, 2008; Pihlaja, 2012, p. 30), to make reference to a CofP as a *social group identity* or group-based identity that has emerged and covers particular behavioural traits. That is, *community* denotes a type of group-organisation and group-presentation performance. The concept of *community* has become a sort of umbrella term (Jones, 1995) to allude to a specific group based on a certain commonality. It is also the preferred notion to represent in words the observed interaction of an affiliation of individuals (Angouri & Tseliga, 2010; Stommel, 2008). Herring (2004a) starts using it for the analysis of CMC and the discourse of an online group of users or an online collective.

1.3.3.1. Qualities of communities of practice

YouTube communities are born around a specific videoblogger or channel. The periodic encounters between videoblogger and spectatorship promotes the development of a sort of CofP grounded by the definition of Wenger (1998). He describes it as a group of individuals who continuously interact and exchange personal information. From the perception of a CofP, Holmes and Meyerhoff (1995 in Pihlaja, 2012, pp. 30-31) find the ensuing features:

- a) *Mutual engagement*: regular interaction between community members.
- b) *Joint negotiated enterprise*: a shared goal and an enterprise which includes a constant negotiation and building of individual contributions.
- c) *Shared repertoire of negotiable resources*: the resources that users employ to make meaning in the community including:
 - Sustained mutual relationships - harmonious or conflictual.
 - Shared ways of engaging in doing things together,

- Mutually defining identities,
- Specific tools, representations, and other artefacts, and
- Local lore, shared stories, inside jokes, knowing laughter, etc.

Lave and Wenger label CoP as a “participation in an activity system about which participants share understanding” (1991, p. 98). In accordance with the description of Pihlaja of YouTube community of practice, I will apply this paradigm to this study. Pihlaja (2012, pp. 33-34) points out a YouTube CofP comprehends:

- a) *shared mutual engagement*: communication in videos, comments, private messages, and potentially outside of the site;
- b) *joint negotiated enterprise*: making videos; and,
- c) *shared repertoire of negotiable resources* including: technological materials needed to make the videos, such as a web-camera, Internet connection, and computer; sustained mutual relationships; shared ways of making videos; mutually defining identities; shared stories and inside jokes; knowledge of past interaction in the CofP; knowledge or expertise in topics most often addressed in the CofP.

Likewise, Pihlaja (2012, pp. 33-34) highlights that the *shared repertoire of negotiable resources* and the *repertoire of negotiable resources* varies depending upon the relational process and history of the YouTube CofP members.

1.3.3.2. Contextual features and communication

New media users adapt their communication to the context. Also, their communicative mechanisms and strategies allow them to represent themselves in different and new ways (Androutsopoulos, 2006, p. 421). Communicative features are strongly linked to the community. One would not expect to find the same communicative and discursive strategies in cooking and lifestyle YouTube tutorials; although some resemblances in discourse might exist. Androutsopoulos (2006, cf. also Herring, 2007; Thurlow & Mroczek, 2011 cited in Locher & Bolander, 2014, p. 161) states that *communication* has shifted from large “listings of ‘prototypical’ features” of particular practices to a “user and community-centred approach.” What is considered appropriate or not is community-based. Once common ground and group norms have been established and a YouTube community of practice has sprung up, online users in a certain way reject this anonymous status. Nonetheless, *anonymity* in online environments is quite subjective (Maaß, 2014, p. 243). Despite the high degree of anonymity, *visual anonymity, dissociation of identity and lack of identification* (Azehci, 2005), identification can be developed through interaction and discourse. The *Social Identity Model of Deindividuation Effects* (SIDE model) proposes

that visual anonymity eases “deindividuation or depersonalization” (Postmes, Spears & Lea, 1998 cited in Morio & Buchholz, 2009, p. 300). Yet, continuous commenting might cause a new common group identity. As a matter of fact, anonymity might help some commentators “to feel less inhibited to disclose certain aspects of their self because the potential repercussions for real life are reduced” (McKenna & Bargh, 2000). There are other ways to guess in advance whether a new out-group user has good intentions or not considering the profile picture, for example (Fröhlich, 2014). As Herring (2004a in Pihlaja, 2012, p. 29) states *online community* stands for *similarities* in:

- a) *structure* –such as jargon, in-group or out-group language,
- b) *meaning* –exchange of knowledge, negotiation of meaning,
- c) *interaction* –reciprocity, extended threads, core participants,
- d) *social behaviour* –solidarity, conflict management, norms of appropriateness,
- e) and, *participation* –frequent, regular, self-sustaining activity over time.

Then, an *online community* is formed from the “understanding between an interlocutor and a communicator” with a view to promoting text comprehension (Kercher, 2011, p. 59f. in Maaß, 2014, p. 244). This perception of *online community* or online CoffP is responsible for enhancing the *range of reference* and common ground in a contextual situation among interlocutors.

1.3.3.3. YouTube discursive and communicative community and group identity

From the perspective of the whole “communication model” of Strohner (2006, p. 191), the existence of *common ground* and *range of reference* is linked to *text comprehension* as well as the discourse of other in-group users.

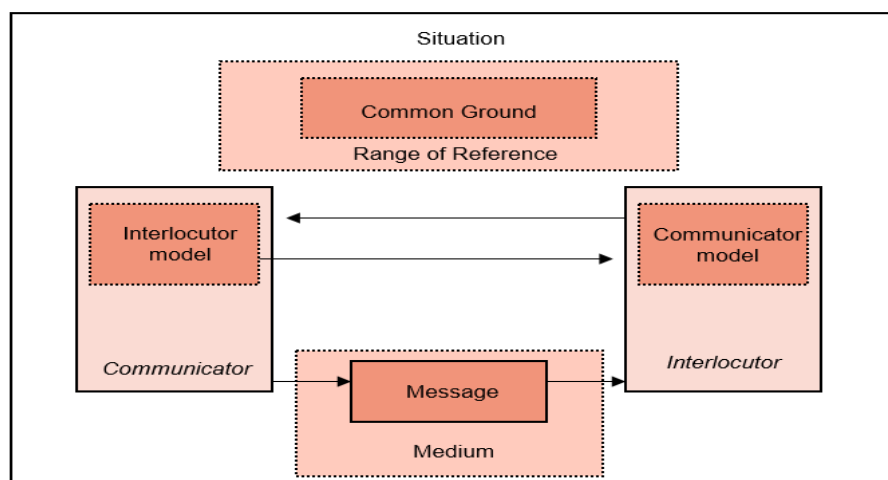


Figure II.1.10. Communication model: Text comprehension (complete)

Nonetheless, *conflict* still exists on this platform as in any other community. The reason behind this might be that opinion-sharing is one of the most relevant functions of this space,

and disagreement in the exchange of ideas might exist even in the most homogenous communities (Angouri & Tselinga, 2010). In communities there is a preference for discussing shared information and issues; although unshared information is also discussed (Stasser & Titus, 1985, 1987). Unshared information may be intentionally avoided due to the fact that it might be controversial (Angouri & Tselinga, 2010, p. 60) and bring disagreement and threaten group cohesion. *Agreement* is not always present in online conversations, as I will elaborate on in *Section II.3*. Comments may acquire various purposes in online knowledge-sharing environments. In some cases, commentators play the role of *critics* (Benjamin, 1968; Li, 2007). The criticism may be negative or positive, though *constructive* (Boyd, 2014). Ehrhardt (2014, p. 102) points out that when commentators are extremely “direct, strong and personal”, their criticism is hardly ever accepted. He emphasises that, aside from the attempts to show solidarity *in the eyes of* [the] *readers*, conversational features of this kind make the in-group member look “arrogant, pedantic, uncooperative”. Indeed, the “apparent lack of tact, sensibility and empathy” might signify a threat to group cohesiveness by shifting their *connectedness* into *separateness* (Ehrhardt, 2014, p. 102). In this case, even when the intention of the user was not hurtful, the comments are understood as such. Politeness strategies are required and determined in by the context. Some discursive mechanisms, on the other hand, might be threatening and non-appropriate or unsuitable. Not employing appropriate face work might damage the face or/and self-image of others (Ehrhardt, 2014, p. 102), and this could also be interpreted as if the in-group member came from an out-group. In an online community, social behaviour i.e. norms of appropriateness, solidarity and conflict management (Herring, 2004a cited in Pihlaja, 2012, p. 29) are the main factors in self-presentation. In online *leave-a-comment* platforms (Maaß, 2014, p. 245) such as YouTube, Instagram or Twitter, there is always a greater likelihood of conflictive episodes. Even though some users frequently visit a specific YouTube account or channel, others may be new viewers. These first-time viewers or guests might be deemed as a threat to the YouTube community because they are not aware of the background of the community. The result is that these new users look as if they belong to the out-group and their reactions can be interpreted as if they were intentionally looking for conflict.

To conclude, I have opted for this approach as it is the most suitable to visualise the construction of online social and conversational identities of YouTube interactants as well as the creation of a YouTube community. CA allows the visualisation of “categorical and sequential identities built up and developed upon over the course of interaction” (Fitzgerald

& Housley, 2002, p. 579). *Conversational identities* disclose details regarding positioning, categorisation of in-group members and leaders throughout the progress of the communicative events. And *discourse* becomes relevant in relation to self-presentation and detecting the conversational identity of YouTube users. Following the framework of sociopsychological scholar Goffman (1956, 1967, 1971), discourse is a crucial component for the constitution of the self and is proof of the way individuals address others. In this way, CA is a very appropriate discursive method to comprehend the *social* and *role identities* of individuals since it reveals information of the conversational identity of communicators and interlocutors. This means that it represents how individuals present themselves and how they are perceived in interaction Goffman (1971).

2. On YouTube videobloggers and beauty gurus

This chapter analyses the most revolutionary type of videoblogging amateurs on YouTube, *beauty gurus*, by way of three dimensions: definition, discourse and identity. Likewise, the chapter includes three sections which correspond to each aforementioned dimension. *Section 1* provides some insights into the several meanings and features which define a YouTube *beauty guru* by supplying an overview of what a YouTube content creator is. First, I will define YouTube videobloggers considering the main activities they perform. Second, I will describe the variety of YouTube content creators rooted in the characterisation of their interactive performance, and the type of videos produced. Finally, I will focus on the type of YouTube content creators and their video production, which will be examined in this study.

Section 2 covers the characteristics of the communicative practice and identity of YouTube beauty gurus. To start with, I will outline the discursive identity of YouTubers by exploring the features of their verbal behaviour; and, later the relevance and impact of these discursive devices on the dialogue and relationship-building between YouTubers and their viewership. Subsequently, I will explain other communicative activities such as the identity-management of YouTubers according to non-language-oriented practices, which include presence-management, video production or bond-building with the audience, among others.

To conclude this chapter, *Section 3* delves into the multifaceted identity that YouTube videobloggers can perform for their spectators through the mere act of sharing videos. From this premiss, I will pay attention to two broad focal points: tasks and roles. The former entails the main task of a videoblogger: producing and distributing video-based content. The latter, which comprises their interaction with the audience, deals with their potential roles as media personalities. This role-based explanation helps to understand the variability of YouTube amateurs and their interactive and interactional dimension which is one of the main objectives here.

2.1. YouTube videobloggers

The production of videos has existed as a profession since the late nineteenth century (cf. Johansson, 2017) caused by the rise of new technologies and audiovisual industry –i.e. television, advertising, etc. Being a YouTube content creator, also referred to as a

*YouTuber*¹¹, is one of the most novel and revolutionary professions in the twenty-first century. One of the determining factors in the ground-breaking success of YouTube is that, theoretically speaking, YouTubers are private individuals, mostly without a professional background in video production. In spite of this, these amateurs opt for sharing their audiovisual material publicly for expertise-sharing purposes. Within less than fifteen years, since the launch of the platform back in 2005 (Potts *et al.*, 2013, p. 11; Meskó, 2013, p. 115), online users who share videos on YouTube have transformed the audiovisual industry by creating the era of YouTube, television 2.0 (van Dijk, 2007, 2008) or “post-television” as Tolson (2010) describes the phenomenon of the platform.

These video producers are generally known as *YouTubers* due to the nature of their activity and the platform itself. Nonetheless, what is rarely mentioned is that behind the term *YouTuber* lie the performative activities and discursive identity that the YouTube platform and its communicative modes offer. YouTube videobloggers or *vloggers*¹² resort to a combination of particular communicative devices (Riboni, 2017a, 2017b) along with communicative features akin to those of professional settings as Bhatia (2018) points out. The platform has allowed the rise of a wide diversity of video producers going from beauty gurus to gamers or cooks, from film or book critics to counsellors or language tutors, and the list continues to grow. This explains why a classification of YouTube videos as well as YouTube video producers might be a complex task given that there are as many as creativity permits. Depending upon the goal of the study, variables such as the *purpose* – knowledge-sharing or entertainment, *uploading frequency*, *in-video presence*, *video format* or *interaction* should be considered to categorise YouTube channels and users. As a starting point, *purpose* stands out as a variable since it contributes to constructing the performative and communicative demeanour of YouTube video producers along with the video content and video production. One might not find similar communicative performances regarding gamers and language tutors. Yet generic features might be employed. Nevertheless, the

¹¹ As understood by the *OED* (n.d.), a *YouTuber* is “[a] person who uploads, produces, or appears in videos on the video-sharing website YouTube.” The definition describes a person who produces and shares his/her video-based content on YouTube platform. However, it also implies that the YouTuber is a professional with online celebrity status and an income. As the *OED* (n.d.) specifies, the term is obtained “from YouTube, the proprietary name of the video-sharing website.” [Retrieved 17.10.18]. The description of the term is analysed in depth in *Section I. 3*.

¹² YouTube videobloggers, also referred as *vloggers*, are a combination of the terms *video* and *bloggers*. To others, *vlogger* or *vlogging* refers exclusively to daily personal *dairy videos* which present video-based content which is not paid for or has other purposes such as bond-building with the audience (García-Rapp, 2016). According to the *OED* (n.d.), a *vlogger* is “[a] person who regularly posts short videos to a vlog.” [Retrieved 17.10.18]. Further developed in *Section I.2* and *Section I.3*.

types of videos can be categorised based on genres and subgenres on this platform (García-Rapp, 2016; Kedveš, 2013; Choi & Behm-Morawitz, 2017, p. 82).

Despite sharing generic features such as the performative behaviour assigned to online personalities (Myrskog, 2014), some particularities are attached to specific discourses such as those produced by YouTube *beauty gurus* (Riboni, 2017a, 2017b; García-Rapp, 2016). Of all videos, the most relevant ones on account of their social impact are *tutorials* and, concretely, those produced by beauty videobloggers (Statista, 2016 cited by Riboni, 2017b¹³). Beauty video makers might be categorised as the pioneers regarding the consolidation of the YouTube beauty channels as a genre (García-Rapp, 2016). As a number of scholars have already shown (cf., *inter alia*, Bhatia, 2018; Riboni, 2017a, 2017b), YouTube beauty channels constitute an existing genre with established features. Based upon the purpose and the type of content, YouTube artists draft the format of the video, their performance and even configure their channel and *vlog* accordingly. Consequently, another reason why the YouTube beauty industry might be one of the most important, if not the most, is owing to the income it produces and the impact it has caused regarding online marketing, not to mention the power of attracting potential consumers (*Pixability* n.d., cited in Riboni, 2017b). These reasons explain why media scholars are attracted by this new medium. In YouTube tutorials, beauty gurus have developed an interdiscursive genre (Bhatia, 2018) which has boosted the birth of the YouTube platform and extended it to become a source for knowledge, entertainment and additionally an important social medium (Burgess & Green, 2008). This burgeoning social medium (Bedijs, Held & Maaß, 2014) undoubtedly goes beyond what any audiovisual-industry – i.e. radio or television- medium has provided up to now.

Within the sphere of YouTube discourse, more particularly in beauty channels, researchers discern a wide range of video types (Kedveš, 2013; Choi & Behm-Morawitz, 2017, p. 82): “tutorials/how-to, reviews, outfit-of-the-day, get ready-with-me, shopping hauls, and favourites videos”. From this variety, in this study relying on their content I put forward that there exist two principal categories of video on YouTube beauty channels: professional and personal. The *professional* or knowledge-sharing type, as Choi and Behm-Morawitz (2017, p. 82) also acknowledge, consists of instructional or information-sharing

¹³ Cited by Riboni 2017b: In 2014, beauty was fourth leading industry with the largest reach of influencers in the US (as regards online marketing; cf. Statista, 2016) because “[f]emale users are more likely to buy products that were endorsed by their favourite celebrities (Khan & Dhar, 2006; Wilcox & Stephen, 2013 cited from Djafarova & Trofimenko, 2018, p. 4).”

content. And, the *personal* or *user-centred* videos include diary vlogs, personal videos, challenges, quizzes, Q&A, etc. No matter what the existing variety is, the preferred term in academia is *beauty tutorial*, followed by *videoblogs* (Riboni, 2017a, 2017b; Choi and Behm-Morawitz, 2017; García-Rapp, 2016; Bhatia, 2018). Riboni (2017a, p. 190) defines *beauty tutorials* as a “hybrid genre which blends the how-to video with a distinctive vlogging element the convergence of electronic word of mouth (Lange, 2008; Pace, 2008), and audience engagement” (cf. *inter alia*, Adami, 2009; Dynel, 2014). Tutorials incorporate the *vlogging element* (Burgess & Green, 2009, p. 54), which use conversational features as a mechanism to create an effect of synchronous communication. The richness and complexity of their characteristic linguistic behaviour (Bakke, 2017) determines their discursive identity. In her longitudinal study on the beauty channel of *Bubzbeauty*, García-Rapp (2016) distinguished two main video categories: *tutorials* and *vlogs*, both video productions having strategic purposes. From the point of view of *content*, *focus*, *characteristics* and *aim* –see Figure II.2.1 below– in her analysis the scholar views the performance of beauty amateurs as a result of the display of two scenarios: professional and personal via tutorials and diary videoblogs respectively. The success of video production on YouTube is rooted in the fact that these online personalities can exhibit diverse sides of themselves (cf. García-Rapp, 2016; Biel, Aran & Gatica-Perez, 2011, p. 446).

Characteristic	Tutorials	Videoblogs
Content	Look/product	Guru
Focus	Know-how, beauty	Life, thoughts, experiences, reflections
Characteristics	Straight-forward, easy, quick, neutral/objective	Personal, spontaneous, fun, deep, emotional, subjective
Aim	Teach, help, inform, look itself	Bonding

Figure II.2.1. Characteristics of tutorial and diary videoblogs (adapted from García-Rapp, 2016)

Through the public display of their multifaceted persona (Riboni, 2017a, p. 200), YouTubers appear more accessible and authentic. *Tutorials* –see Figure II.2.1– reveal knowledge and expertise and are look- and product-centred in relation to beauty and fashion. They aim at *teaching*, *informing* and *helping* viewers to acquire knowledge on makeup (application), fashion, trends, advice on beauty-centred issues, etc. (García-Rapp, 2016; Bakke, 2017). Thus, their *promotional discourse* (Vesnic-Alujevic & van Bauwel, 2014) informs the communicative features of this genre among others, because it involves *informing*, *interacting*, *engaging* and *mobilizing* with regard to beauty products (Bakke, 2017). Unlike how-to videos, the second of the two, *vlogs*, is certainly guru-centred. This

subgenre revolves around the personal facet of beauty gurus, that is, their (daily) life, thoughts, experiences and so forth. García-Rapp (2016) argues that this subgenre acts as a bond-building mechanism with the audience. Nowwithstanding, García-Rapp (2016) is not the only one who separates beauty-centred from amateur-centred videos. Johansson (2017) also distinguishes between the *professional type* and what she depicts as *confessional videos* which mirror the idea presented by García-Rapp (2016). As Biel, Aran and Gatica-Perez (2011, p. 446) reveal: “conversational vlogs are a unique medium for self-presentation and interpersonal perception in social media, going beyond the use of text and still photos, which may partly explain the popularity of this format among online video users”. Additionally, Pihlaja recognises the confessional authenticity of these YouTube videos (2012, p. 11). Vlogs represent an extension of other presentational social media such as *Instagram* for strategic purposes. In regard to the characteristics, as shown in Figure II.2.1, there are some differences in the communicative performance of these YouTubers, which will be further developed in the following section.

2.2. Communicative performance of YouTubers

As I have mentioned above, amateurs resort to several interactive mechanisms to communicate with their audience. Whether they are linguistically- or non-linguistically-coded resources, their online identity- and impression-management has a strategic nature (Bakke, 2017). Up to the present, most scholars have only pointed out the strategic intentions of the discourse of beauty gurus (Riboni, 2017a, 2017b; García-Rapp, 2016; Bhatia, 2018). Nonetheless, none have proven it empirically. The performance of YouTube beauty figures leads to “regularly upload[ing] videos [and] advising on makeup and hairstyling techniques and products” (García-Rapp, 2016) like text-based bloggers do (Bakke, 2017). Their discourse gains richness thanks to the interdiscursivity of the genre (Bhatia, 2018). The complexity of their communicative devices is akin to political discourse (Tolson, 2010, p. 283). Additionally, it resembles commercial discourse to a certain extent (Bakke, 2017), as it is characterised by the invasive and penetrating nature of its product-oriented messages. It also requires relying on some standardised common features and linguistic competences (Riboni, 2017b) utilised by mainstream YouTube videobloggers and adopted by any user who seeks to be a YouTube beauty guru.

2.2.1. Discursive practice of YouTubers

Without a doubt, generic features vary according to subgenres. For example, whereas tutorials are rather straightforward and objective (García-Rapp, 2016); personal vlogs are designed to look spontaneous, fun, emotional and, of course, subjective. To analyse the

discourse of YouTubers I will use three main perspectives: structure and type of text, linguistic formulas and lexicon.

2.2.1.1. *Dimension of the type and structure of the text*

From a wider perspective, with respect to the *narrative syntax* (Labov, 1972) or the narrative line of makeup tutorials, they “typically stick to a rather standard inner structure” (Riboni, 2017b, p. 123). Clips are divided into different sections which are habitually used in established professional genres (Riboni, 2017b). *Tutorials* are mainly constructed as sequences which are progressively developed through “moves” and “steps” (Riboni, 2017b, p. 122 following the research by Swales, 1990) and Bhatia, 1993 on “rhetorical organization”). They start off with a “greeting of the viewer” or with an initial segment (Riboni, 2017b, p. 123). These starting sections are divided into an “abstract” and “orientation” (Chou *et al.*, 2011). The former is marked by the reaffirmation of the content which is going to be seen and, the latter covers the motivations or situational circumstance in the video, which adds a *diarist element* (Riboni, 2017a, p. 194) or *vlogging element* (Burgess & Green, 2009, p. 53). Then, after the introduction (Riboni, 2017b, p. 123), a central segment deals with the subject matter: the application of make-up in this case. To conclude, there is a final *closing* or *natural conclusion* (Riboni, 2017a, p. 194; Riboni, 2017b) in which watchers can differentiate via the mentioning of self-promotional resources i.e. liking, subscribing, sharing, commenting, etc. together with the display of contact information and social media. At the end, online personalities resort to self-branding mechanisms as part of their strategic performance (Page, 2012, p. 182) in order to gain online visibility and fame.

2.2.1.2 *Dimension of Linguistic Formulas*

The structure of YouTube videos is static and, is mostly divided into three parts: *introduction* or *opening*, *body* and *closing* like in many other texts. Hence, the usage of specific linguistic resources and text types varies in accordance with the video section. This goes hand in hand with the idea of consistently applying certain recurrent constructions and formulaic expressions (Riboni, 2017a, p. 195). They are rather *metadiscursive* or “interpersonal resources”, as Hyland (2015) name them, which are repeatedly employed by beauty gurus throughout the text to mark their discourse. Influenced by Hyland (2015), from the *interactional resources* –engagement markers and self-mentions– found in academic texts, Riboni (2017a, p. 196) singles out four forms of engagement markers in tutorials: *conversational features* –greetings, leave-takings, appellatives, etc.; *questions and directives*; *evaluative items*; and, *deictic expressions*. These expressions are relational

formulas designed to address the invisible audience (Baym & boyd, 2012; boyd & Marwick, 2011) or imaginary recipient. For instance, beauty bloggers avail themselves of terms such as “beautiful, gorgeous, mates, people, friends, darlings, babes, lovelies, dears, good looking, amazing and so on to describe their readers” (Bakke, 2017, p. 56).

In reference to the application process, grammatical expressions such as *if-clauses* (Riboni, 2017a, p. 197) and “going to” –i.e. *I am going to apply* it over the light, silvery-yellow shade that I’ve just applied– are prevalent (Riboni, 2017b, p. 126). Alternatively, both text- and video-based beauty gurus frequently utilise self-mentions, and consistently resort to “pronouns like me, myself and I” and describe their expertise by stressing their personal viewpoint (Bakke, 2017, p. 45). Together with a widespread employment of singular first person, they also incorporate imperatives (Riboni, 2017b, p. 126) to note the steps. This supports the idea that the “makeup application is constructed as a process consisting of numerous constitutive steps rather than as a list of instructions” (Riboni, 2017b, p. 126). To foster the conversation and the bond-building of their discourse, beauty gurus additionally apply the singular and plural second person to address the audience (Bakke, 2017, pp. 56-57). For example, soubriquets such as “hun”, “sweetie” and “girls” (Abidin & Thompson, 2012, p. 472) are present with the intention of imitating a typical conversation among two female friends. There is a clear calculated usage of code-switching (Androutsopoulos, 2013, p. 681) among all types: for formulaic discourse purposes, for emphatic purposes and to contextualise a shift of topic or perspective and to distinguish between facts and opinion.

Linguistic or syntactic structures can be analysed from speech act theory (SAT), supporting the approach of Searle (1976) I indeed examined the transcriptions considering the syntactic structure of the utterances of the text alongside the function of those utterances with the categorisation of Austin (1962). Searlean illocutionary speech acts include:

- Directive – They pursue to make the addressee perform an action: ask, order, command, request, beg, plead, pray, entreat, invite, permit, advise, dare, defy, challenge, please, etc.
- Representative – They are assertive or declarative sentences which declare, state or assert a fact or opinion, and can also describe or report. These utterances can be either affirmative or negative sentences: hypothesise, insist, boast, complain, conclude, deduce, diagnose, claim, assume, suspect, etc.

- Expressive – They express how the speaker feels about the situation: thank, apologise, congratulate, condole, deplore, welcome, appreciate, sorry, etc.
- Commissive – They commit the speaker to doing something in the future: plan, commit, promise, tomorrow, later, etc.
- Questions – They pursue the obtainment of information from the speaker. One can discriminate between yes-no questions, which aim at acquiring yes or no as an answer, and wh-question which elicit information from the speaker.

When implementing the Searlean taxonomy, I chose combining assertive and declarative sentences in one: representative. Out of the proposed illocutionary speech acts, in Figure III.2.2 the next two columns mention the types of SAs according to their function in the utterance: primary and secondary speech acts. *Primary speech acts* convey a sub-category of interactional acts which constitute the core information of their speech. Unlike primary speech acts, secondary speech acts serve as the complementary sections of primary speech acts or subsequent parts. For this analysis, I resort to the taxonomy recreated by Benson (2015), derived from the one previously developed by Stenström (1994) with some adaptations considering the needs and objectives of the present study. Benson added for his study SAs such as *challenge*, *correct*, *praise*, *self-correct*, *identify*, *qualify*, and *quote*. Together with these and from the pilot study, in this study some SAs such as *apologise*, *wish* or *hope*, and *greet* are introduced as primary speech acts. From the list of Benson, I also omitted SAs such as *clue* and *expand*, whereas I have combined others with a similar function into one. On the other side, a few SAs can perform as both primary or secondary speech acts. In this vein, the labelling used for the corpus is:

1. *Inform/Answer/Clarify*. In this group I included the act of informing about facts or events and experiences without an evaluative charge, that is, explanations and the provision of information. However, this information may contain the evaluations or opinions of second or third parties. From the taxonomy of Benson, in this grouping I also include the speech acts *answer* and *clarify*. *Answering* implies “[responding] to a question with information” whereas *clarifying* means “[responding] to a request for clarification.” In this way, *answering* refers to long answers, leaving out short answers such as yes and no. This type of speech act alludes to the reporting of reactions from events.
2. *Acknowledge/Agree/Confirm*. As Benson points out, the act of acknowledging involves “[signaling] the receipt of information. Thereupon, under this category SAs such as (dis)agreeing and confirming are also counted. The first one alludes to “[responding]

to a request for confirmation”, whereas the latter “[e]xpresses [(dis)]agreement”. Here, I include SAs with these functions when they are employed as primary speech acts and unique answers. However, they can function as secondary acts as it will be further explained below.

3. *Opine/Object/Evaluate*. The act of opining alludes to a primary speech act which involves “giv[ing] one’s personal opinion” as Benson described. Here under this designation, I incorporate the SAs of *evaluating* and *objecting*. *Evaluating* is understood as “[judging] what the previous speaker said” and *objecting* [signaling] a different opinion. In other words, opining alludes to displaying personal opinion, criticism and evaluation.
4. *Greet/Farewell*. The act of greeting and bidding farewell (OED, n.d.).
5. *Alert/Identify*. The acts of *alerting* and *identifying* have a similar connotation. Respectively, one “[c]alls the addressee’s attention” and the other “[i]dentifies the commenter”, thereupon bearing in mind this resemblance, they are gathered in the same grouping. These SAs can embrace the function of a primary act if it is the only speech act, without complementary ones, and it can perform nonetheless as a complementary speech act as well.
6. *(Self-)Correct*. The act of correcting involves “[correcting] the addressee’s statement” or, their own.
7. *(Self-)Praise*. The act of *praising* denotes “[praising] the addressee”, or themselves. It refers to positive criticism or evaluations targeted directly at another person, company or object.
8. *Suggest/Challenge*. The act of *suggesting* involves “[putting] forward an idea or a plan”. Under this denomination, this clustering extends to *challenging* as well, which appears in the classification of Benson, “[challenging] the addressee”. Likewise, I attach to this conceptualization any kind of directive which could trigger a performance in the hearer, this includes advice, requests and orders.
9. *Query/Check*. The act of *querying* involves the fact of asking, but it “[e]xpresses [certain] doubt or strong surprise”. Thus, within this category one can find SAs such as interrogative “checking”, following Benson’s taxonomy, both for clarification and confirmation.
10. *Question*. The act of *questioning* involves “[asking] for information” in order to obtain more developed answers or new or unknown information.

11. *Thank*. The act of *thanking* involves “[telling] somebody that you are grateful for something” OED, n.d.).
12. *Wish/Hope*. The act of *wishing* involves “[wanting] something to happen or to be true even though it is unlikely or impossible” including here the expression of hope or the desire(s) to have something or something to happen (OED, n.d.).
13. *Apologise*. The act of *apologising* involves “[saying] that you are sorry for doing something wrong or causing a problem” (OED, n.d.).
14. *React*. The act of *reacting* as a primary speech act entails “[expressing] attitude and strong feelings”. Reactions can vary depending on if communication is verbal or nonverbal. This includes expressive verbal statements, likewise whether includes emojis and onomatopoeic expressive sounds. They can additionally perform as complementary or secondary speech acts.

In the case of *secondary speech acts*, the classification is as follows:

1. *Alert/Identify*. The acts of *alerting* and *identifying* can also perform as secondary speech acts or complementary to primary acts. In some cases, the addresser mentions the name of their addressee(s) directly, or other appellatives.
2. *Acknowledge/Agree/Confirm*. The acts of *acknowledging*, *(dis)agreeing* or/and *confirming* can similarly acquire a complementary role if they appear together with other primary texts and they introduce or complement the main information.
3. *Congratulate*. The act of congratulating someone for event.
4. *Emphasise/Metacomment/Qualify*. The main speech act of this grouping is *emphasising* which “[u]nderlines the primary act”. In this grouping, all SAs –metacomment and qualify– are annexed to the idea of addressing a previously delivered primary act and to emphasise it.
5. *Greet/Farewell*. The act of greeting and bidding farewell (OED, n.d.).
6. *Justify*. The act of justifying something, an event or the performance of someone.
7. *Preface/Update*. The act of *preface* and *uptake* “Introduces a primary act or Accepts what was said and leads on”. Both are grouped since they tend to be used to start a speech act.
8. *Quote*. The act of quoting “[q]uotes from a previous turn” something which have been said.
9. *Sign*. The act of adding a signature to conclude the speech i.e. the name of the comment user.

Some secondary speech acts can adopt a primary role and vice versa depending on how the content of the speech act is used in interaction. To give an example, *reacting* can perform as a primary act when replying or reacting to something previously said by the other interlocutor. Yet, reactions such as smiling or laughing can conclude an informative speech act both in spoken interaction or in comments via the use of emojis at the end of the sentence. On the other hand, during the quantitative analysis, a few aspects are taken into consideration since I am dealing with naturally occurring data. In conversation analysis aspects such as interruptions and unfinished sentences might be found and consequently counted once. Speech acts underwent some adaptations based upon what I observed and discovered in the pilot study and throughout the procedure of the main study.

2.2.1.3. *Dimension of Lexicon*

Tutorials are not viewed only as professional texts. Amateurs characterise them with their personal individual lexical features as well. From a narrower outlook, their discursive identity is portrayed by a balanced cocktail of professional discourse combined with some personal and, to some degree, informal and friendly face-to-face conversational features (Riboni, 2017b; Bhatia, 2018; on bloggers Bakke, 2017, p. 56). In beauty tutorials, videobloggers put to use “specialized lexicon” in the field such as “makeup products”, “makeup application”, “tools” and “specific terminology relating to face parts” (Riboni, 2017b, p. 127) to instruct their audience. Although, they fuse this lexicon with the inclusion of “colloquialisms in their monologues” (Riboni, 2017b, p. 128). At the same time, and in opposition to the professional terminology, the configuration of their videos and their technical design has a strategically homemade look (Kessler & Schäfer, 2009, p. 286). Thus, their videos look “not so much as finished pieces of work but rather as improvised drafts” (Reichert, 2014, p. 108).

Some scholars (Bhatia, 2018; Riboni, 2017a, 2017b) comment that the nature of makeup tutorials is interdiscursive which is of relevance for an elaborate discourse. Interdiscursivity in tutorials originates from the blending of *instructional discourse* – examples, binomials, parallelisms (Riboni, 2017b, p. 122) and *amateur discourse* in which beauty gurus depict themselves as a layperson with a “personal subjective dimension” (Riboni, 2017b, p. 123; Bakke, 2017) or “unprofessional.” In this way they enhance their *authenticity* and the fact that they are “genuine” and eventually prove that they are like their spectatorship (Riboni, 2017b, p. 135). Expressed differently, they emphasise their “ordinary person” status (Riboni, 2017b, p. 124). In addition to this, commercial (Bakke, 2017, p. 44) or advertising discourse makes itself clear. Amateurs mention their flaws as

well as presenting products as the solution (Kaur, Arumugam, & Yunus, 2013; Ringrow, 2012; Bakke, 2017). Hence, Riboni (2017b, p. 126 citing Hatim & Mason, 1990) thinks of this text type as *expository* and, explains that “the amateur component dominates over the professional”.

Besides their use of specific norms from a professional genre, beauty YouTubers introduce additional personal information during the instructional process. This is because “[highlighting] their own individual, “idiosyncratic” tastes and preferred application techniques” makes them look more authentic (Riboni, 2017b, p. 123; Bakke, 2017). These practices ensure the revelation of personal information and disclosure of individual traits of their personality. In the long run this helps in the increase in viewership and maintains their followership (Myrskog, 2014) and allows “famous YouTubers to be perceived as credible and reliable, even though they are supposedly paid by brands in order to promote their products” (Riboni, 2017b, p. 125; Bakke, 2017). During the instruction procedure, the main focus centres on the amateur and her performance when creating the look, and not on the watcher (Riboni, 2017b, p. 126). That is, the instructional process becomes a series of personal methodological choices. The makeup application could be thus referred to as a lecture; nonetheless, this resource rather than showing solidarity is actually an inclusive tool to trigger peer-to-peer interaction. This suggests that they all are amateurs and (in)directly invites viewers to participate (Burgess & Green, 2009) in this learning process to be an “ordinary expert” (Tolson, 2010). When adding professional terminology as previously stated, the discourse resembles “conference presentations”, where the speaker is addressing an audience of colleagues (Riboni, 2017b, p. 128). This characterisation discloses their aim of appearing rather as “fellow amateurs” instead of professionals with respect to their audienceship (Riboni, 2017b, p. 123).

Indeed, promotional (Wernick, 1991) and presentational culture (Marshall, 2010) typifies present-day society that is aided by *presentational media* (Marshall, 2010) or just new media. Amateur video makers can use features identified in “videos [of] affinity to gain support and viewership for work that they would happily commercialize” (Lange, 2009). In other words, they explain their preferences, but also self-justify and self-criticise to prove their authenticity and hobbyist facade. However, they always address the audience as in a face-to-face conversation as the video design shows –i.e. employment of close-ups, eye contact, questions, etc. Likewise, this discursive performance in vlogs might be described negatively as “narcissistic” (Lange, 2009, p. 68) caused by this self-centred content (ibid.) and promotional discourse (Vesnic-Alujevic & van Bauwel, 2014; Riboni,

2017a; Bhatia, 2018). Nevertheless, it is the critical feature that is used to engage the audience. The monologue does not bear a resemblance to an expert-to-layman interaction (Riboni, 2017b, p. 128). Rather, it portrays the role of a friend telling another their expertise on beauty issues.

Regarding identity-management, videobloggers must develop *rapport management* strategies. Rapport management (Spencer-Oatey, 2000) demands a selection of mechanisms to acquire a favourable relationship with others. Other communicative strategies entail how to face and cope with “crisis situations” (VanSlyke Turk *et al.*, 2012) or *conflict management* (Chusmir & Mills, 1988) and *image repair* (Benoit, 1995, 1997, 2000, 2014) after conflict occurs. All these strategies involve *relational work* (Locher & Watts, 2005) in regard to fan management and self-presentation (Marwick, 2015; Marwick & boyd, 2011b; Marwick, 2013; Senft, 2013). Therefore, other particularities which are habitually found in more informal, friendly situated-scenarios are discursive practices such as *self-deprecation* (Reichert, 2014), *self-criticism* (Riboni, 2017b, p. 124) and *self-evaluation* (Reichert, 2014) during the application process to show solidarity (Riboni, 2017b, p. 124). Viewers identify with YouTubers, who, in turn, construct authenticity (Tolson, 2010), intimacy and trust. Self-deprecation is employed to make the videoblogger “appear less detached and professional” to diffuse the potential status differences which might distance YouTubers from their audience (Reichert, 2014, pp. 108-109). In professional settings, leaders may resort to self-deprecating humour as “affiliative and nonhostile humour” and self-enhancing (Martin *et al.*, 2003) as well as it “may act as boundary conditions on the effectiveness of leadership behaviors” (Tremblay & Gibson, 2016, p. 50). Aside from self-deprecation and self-criticism, they draw on image repair and interpersonal apologies (Sandlin & Gracyalny, 2018, p. 401). Apologies denote sincerity and consequently trigger forgiveness from the other party (Darby & Schlenker, 1982; Schlenker & Darby, 1981; Schmitt *et al.*, 2004).

With respect to self-criticism, amateurs openly mention their difficulties during the makeup application or their “tutorial-video making flaws” (Riboni, 2017b, p. 124), that any other layperson could face. Through these performative mechanisms, YouTubers attempt to seem more akin to their audience, and imply that they are simply amateurs, but only more fortunate than their audience (McQuarrie, Miller, & Phillips, 2013, p. 152).

2.2.2. Performance of videobloggers

Aside from these linguistic resources, from a non-language-oriented perspective the *performative practice* of beauty communicators signifies a variety of actions which pursue

invading the personal space of their spectatorship. Their multimodal discursive material contains “multifaceted messages” (Choi & Behm-Morawitz, 2017, p. 85) through external links, viewer requests, interaction via other social media –Instagram, Facebook, Twitter, YouTube comments, YouTube thumbs up, likes and personal websites or blogs. As I described earlier, other social media foster interpersonal interaction and bonding (Marwick & boyd, 2011a) by expressing one’s personality (Back *et al.*, 2010). Social media are used as a source of impression and presence management, and self-presentation and self-promotional techniques for content creators from any field (Van Norel *et al.*, 2014). Given that, as Sanderson asserts (2011, p. 494 cited by Kim & Song, 2016, p. 571), “[s]ocial media are inherently designed to facilitate human connection” and to narrow the physical distance, to give the feeling of synchronous and instant communication (Van Dijck, 2008). My view is that diary videoblogs, due to their bond-building nature (García-Rapp, 2016) and their user-centred content, are an extension of presentational visual social media such as Twitter. As viewed by Page (2012, pp. 182-184), social media are “frontstage platform[s]” where identity is executed by becoming a public persona that can be consumed by others. Using other social media platforms is part of the strategic communicative practice of online users. With micro-blogging social media such as Twitter (Zappavigna, 2012, p. 2) and Instagram (Djafarova & Trofimenko, 2018, p. 2) users pursue the publication of personal data through user-centred posts. These posts trigger comment and reaction practices from their followers, and a subsequent “social connection” (Djafarova & Trofimenko, 2018, p. 2; Chiang & Suen, 2015). Both text-based and visual resources participate in the construction of their online identity and presence (Kim & Chock, 2015). These online practices via new media have been associated with a particular term coined by Senft (2008): *micro-celebrity* (cf. Riboni, 2017a, 2017a; Bakke, 2017; Myrskog, 2014). Some scholars regard *celebrity* as a series of communicative identity management strategies (Turner, 2004). The discourse and performance of YouTube beauty artists are defined by their self-presentation management and their relationship with their audience (Marshall, 2006, p. 635). In recent celebrity studies associated with new media, “celebrification” has become a “mode of cyber-self-presentation” (Turner, 2010a, p. 14). This shift goes hand in hand with the “demotic turn” (Turner, 2004a, p. 82) or democratisation of online celebrity or “media-driven renown” (Cashmore, 2006, p. 7; Raun, 2018, p. 101) that new media (technologies) have allowed. Indeed, social media enable microcelebrity, a self-presentation technique in which people engage in strategic intimacy to appeal to followers and, esteem their audience as fans (Marwick & boyd, 2011b; Senft, 2008, 2013; Bakke, 2017).

2.2.2.1. Interactive practice

An instance of celebrity as a practice is found in the study on Twitter by Myrskog (2014, pp. 20-22). As the researcher points out, a “pseudo-celebrity status” can be achieved by users on Twitter who engage in various online activities of self-presentation, that is, embracing their social status (Myrskog, 2014, p. 19). boyd and Marwick speak of *celebrity* as a performance and as a “continuum” (2011, p. 141). On Twitter, posting is done at a regular micro-level with a combination of varied modes –text, pictures, clips, links, etc. The growth of new media has given room to different ways of representing, producing celebrity (Turner, 2010b, p. 11). Inspired by boyd and Marwick (2011), Myrskog (2014) lists five-dimensional practices which require a strategic interaction with the public. According to boyd and Marwick (2011, p. 140), the practice of celebrity “involves ongoing maintenance of a fan base, performed intimacy, authenticity and access, and construction of a consumable persona”:

- a) *maintenance of a fan base*: retweeting of fan tweets, etc.;
- b) *performed intimacy*: this involves sharing moments like a “regular person” (Myrskog, 2014, p. 41) with a diarist component in their posts. As stated in celebrity theories (Holmes & Redmond, 2007; Dyer, 1998), *celebrity* arises from both “ordinary” and “extraordinary” features.
- c) *authenticity and access*: celebrities furnish their online followers with so called *backstage-access*, that is, followers can “see glimpses of the daily life of the [celebrity, and,] what is happening 'behind the scenes'” (Myrskog, 2014, p. 20 citing boyd & Marwick, 2011, pp. 143-144);
- d) *construction of a consumable persona*, celebrities advertise their real-life events, products, meetings, etc.; and,
- e) *showing affiliation to other celebrity practitioners* (boyd & Marwick, 2011, p. 147).

2.2.2.2. Presentational practice

I agree with Senft (2008), who coined the term *microcelebrity* and sees this concept as a self-presentation mechanism through an online performance. Myrskog (2014, p. 22) describes celebrity as a demeanour as well as “a result of advancements in communications and networked media technologies.” Similarly, Bakke (2017, p. 44) depicts text-based microcelebrities as a self-presentation mechanism grounded on:

- a) *Individuality and a discourse of the self*: their discourse is self-centred and either performed or written from a personal perspective by sharing her life and thoughts

and, boosting intimacy and sharing personal information about themselves, their lives and the people in it (Bakke, 2017, p. 45).

- b) *Appearance*: microcelebrities establish bodily and beauty-based standards (Abidin & Thompson, 2012, pp. 470-473) which work with the promotion of products (Riboni, 2017b). In this way, viewers are allowed to achieve the physical appearance and self-confidence that beauty gurus have (Bakke, 2017, p. 46). This helps in the *celebrification* process (Driessens, 2013, p. 642) and the process by which beauty amateurs are turned into *achieved celebrities* (Bakke, 2017, p. 46). Thus, Bakke claims (citing Rojek, 2006b, pp. 609-612; Marwick, 2013, pp. 229) that beauty bloggers portray themselves as such, which means that their status is attainable.
- c) *Performance*: beauty hobbyists also set behavioural standards (Abidin & Thompson, 2012, pp. 470-473). Bakke (2017, p. 50) describes the personality of bloggers as “active” and “social.” This is visible through how they show the viewers their busy life style, i.e. travel, active social life, work, professional career, studies, etc., without forgetting their blogging duties. Biel, Aran and Gatica-Perez (2011, p. 448) proved that the features found mostly in YouTube amateurs were “extraversion”, “openness to experience” and “agreeableness”. Additionally, Djafarova and Trofimenko (2018, p. 10) gather all features attached to the persona of a successful online microcelebrity. Their study on Instagram microcelebrities is based upon the already existing source of credibility model of Ohanian (1990). It follows the spheres of “attractiveness”, “trustworthiness”, “competence”, “online behaviour” and “self-presentation”. Djafarova and Trofimenko (2018) identify being “sexy” and “elegant” as attractive attributes of microcelebrities. In a like manner, their online self-presentation must look (ibid. 10) “consistent”, “authentic”, “engaging”, “inspirational”, “friendly” and “active” among others.
- d) *Promotion and influence*, promotional discourses aim at promoting products or brands as Fairclough claims (2003, p. 33). In this sense, beauty (video)blogging belongs to promotional discourse (Riboni, 2017a; Bhatia, 2018; Vesnic-Alujevic & Van Bauwel, 2014), but bloggers also produce self-promotional texts. Bloggers promote themselves to achieve celebrity status or particular bodily goals (Bakke, 2017, p. 52). Although their lives look attractive, they are also achievable (Bakke, 2017, p. 53) for their audience who regularly visit their channel to learn from them.

- e) *Strategic self-presentation*, Bakke (2017, p. 53) points out that beauty gurus present themselves strategically via the adoption of social media as tools to attract new followers. In their posts, beauty gurus reveal an idyllic lifestyle and personality physically and emotionally speaking. She associates this self-presentation technique with the “strategic middle scene presentation” (cf., *inter alia* Goffman, 1959). Beauty gurus attempt to manipulate or regulate the impression they give off in their blogs deliberately.

Bakke (2017) moreover pays attention to the relationship between online celebrities, their followers and their discourse. The tactical role of their discursive identity is significant in positioning themselves and the relational multifaceted roles their identities play, which will be further discussed in *Sections 2.3* and *3*:

- f) *Fans* or followers and microcelebrities take different positions and roles through their discourse (Bakke, 2017, p. 56; Riboni, 2017a, 2017b). This discloses power-oriented and influence-oriented relationships such as the depiction of the public as friends and the self-depiction of bloggers as submissive figures (Bakke, 2017) who are, at the same time, influencers.

2.3. Beauty amateurs as tutors, leaders and friends

On the basis of the inherent meaning of videoblogging, one would expect certain performative competences from YouTube amateurs to attract the attention of potential followers (Boyd, 2014). For that reason, one needs to understand the definition of a communicator from the perspective of *identity*. McKinlay and McVittie (2008, p. 39) think of *identity* as a discursive result that is interactively agreed upon. Both scholars emphasise the relevance of context for the construction of identity (ibid. 2008, p. 22). Therefore, they regard *identity* as “conversational” (McKinlay & McVittie, 2008, p. 23 referred in Ehrhardt, 2014, pp. 113-114). Online amateurs perform as communicators, and this leads us to look upon them as interactants and consequently *relational* identities (Boxer & Cortés-Conde, 1997, p. 282) or interactive constructions (Goffman, 1987). What is clear is that their persona is dependent on the interaction. From a psychological perspective, Mummendey (1995, p. 57; 2006, p. 85) views *identity* as an opposition to social roles. In other words, “our behaviour may vary according to the role we incorporate in a certain moment, [notwithstanding] we are still the same person” (Ehrhardt, 2014, p. 113). This entails that amateurs can assume assorted roles.

In this study I propose to view them from either a technical or practical perspective. From the technical or task-oriented point of view, it goes without saying that the terms

videobloggers or *vloggers* stand for video makers and content production, which are the main tasks carried out by this type of users. Through their mechanisms designed to look authentic (Pihlaja, 2012; Riboni, 2017a, 2017b; Tolson, 2010; Senft, 2008; Bakke, 2017), beauty gurus openly show their spectatorship their expertise as well as their mistakes during the production process (Riboni, 2017a, 2017b). Indeed, they are “transparent about the process of video production” (Riboni, 2017b, p. 124).

Following the task-oriented viewpoint, one can understand the *relational identity* (Boxer & Cortés-Conde, 1997, p. 282) of amateurs through the way they are perceived by their audience via their engaging discourse. This means that these YouTube figures play multiple roles with the aid of their performative competence. Thus, from a role-based viewpoint, a beauty content creator might perform as a knowledge-sharing individual (Ahmed *et al.*, 2019) or professional (Bhatia, 2018), *microcelebrity* (Marwick, 2013; Raun, 2018; Jerslev, 2016) and *virtual friend* (Riboni, 2017a, p. 190; Bakke, 2017). The multiplicity of YouTube figures is related to the idea that their makeup tutorials are a “convergence of electronic word of mouth, personal narrative, and audience engagement” (Riboni, 2017b, p. 118) and professional discourse (Riboni, 2017a, 2017b) along with polymedia (presence) (Madianou & Miller, 2013). This implies showing a range of facets of their identity during their interactional performance.

2.3.1. Professional: videoblogger and online tutor

As understood by Stebbins (1979, p. 19) *modern amateurism* describes the evolution of “play activity” into a profession or “substantial living off it.” Thus, videoblogging by beauty hobbyists means that individuals can then “devote to it as a vocation rather than as an avocation.” The scholar also views in the notion of (1979, p. 21) *amateur* a relation to *common discourse*, and a “direct and indirect reference to” *professional*. Yet, amateur and professional are not opposed. As he puts it (1979, pp. 37-38), modern amateurs must have *confidence, perseverance, continuance, preparedness and self-conception*. In fact, following the definition of Stebbins (1979, p. 23) of what professional means he provides two premisses:

- (1) the professional earns at least 50% of his livelihood from his pursuit while the amateur, at the most, only supplements a principal source of income earned elsewhere; and,

- (2) the professional spends considerably more time at his pursuit than does the amateur.

Another definition of amateur would be a “preprofessional”. Because as Stebbins (1979, p. 36) sees it, the *pure amateur* never considers using his amateurism for professional endings.

But then, some new media scholars address YouTubers as new *professionals* (Riboni, 2017b, p. 117) who “[blend] the professional and amateurish identity” (Riboni, 2017b, p. 130) of “ordinary-experts” (Tolson, 2010, pp. 283-285). As Riboni (2017b, p. 129) states, “[i]t is this combination of identities which mainly characterizes the “makeup guru persona” and is responsible for his or her fame and success. *Ordinary experts* in the field of beauty (Tolson, 2010, pp. 283-285) “generate solidarity with the audience [...] to appear as amateurs, just like their followers, and not as trained specialists” (Riboni, 2017b, p. 124; Bakke, 2017). Even though the YouTube industry is monetised, beauty gurus publicly acknowledge this fact and that subscribing increases their income and their audience accepts it. Despite this, to generate solidarity through linguistic means they create this relation of ““us amateurs” which they juxtapose with “them/cosmetic brands”” (Riboni, 2017b, p. 129). In this way, they define themselves as participants in the same group and belonging to the community of the audience.

In the first instance, two essential requirements are needed for the successful outcome of tutorials: the participation of video makers together with the involvement of the audience. In point of fact, their “performances which are akin to lectures, as extended monologues” (Tolson, 2010, p. 282) are designed to incur a response. Boyd (2008, p. 39) labels this interaction as “self-mediated quasi-interaction.” The consistent interaction (Bakke, 2017) via the releasing of videos on the same channel turns YouTube content creators into videobloggers given the nature of the channel as a blog and *collection* of videos (Snickars & Vonderau, 2009). This constant production acquires at some point a series of traits which define it as a hybrid audiovisual genre (Riboni, 2017a, 2017b). Through their hybrid discourse, YouTubers assume the role of beauty advisors and even technology and life tutors (Choi & Behm-Morawitz, 2017). They teach not only on makeup, but also technological competences for video production, life advice, etc. The variability of the content (García-Rapp, 2016) aims at widening the profiles of their subscribers and increase their followership. YouTube content generators choose a topic and a series of related issues to deal with in their channel with the purpose of covering one of them in each video post. From a communicative point of view, these amateur knowledge-sharers may take on the role of *instructor* or *tutor*. This combines knowledge acquired from their expertise by adopting linguistic resources in a professional way (Riboni, 2017b). They also become *role models* (Bakke, 2017; Raun, 2012, p. 289) for the viewership. Spectators can learn from their beauty tutors helped by the learning process they are involved in together, a fact which links to the definition in the next section: *online celebrity*.

2.3.2. Online Celebrity

As I described in *Section II.2.2*, the identity management of YouTubers is connected to the idea and *practice of celebrity* (Raun, 2018; Jerslev, 2016). *Celebrity* denotes “a famous person, a state of being, a discourse, a cultural phenomenon, a historical process, [...] a semiotic system” (Marwick & boyd, 2011, p. 140) or to “cultural icons in mass media driven societies” (Lee, Scott & Kim, 2008, p. 809). Although, celebrities have existed for centuries (Gamson, 1994, p. 17), the term has been increasingly connected to contemporary times. The rise of celebrity culture in research (Turner, 2004; Gitlin, 2002; Schickel, 1986) is attached to new media (Barry, 2008, p. 253). The academic study of celebrity provides a better understanding of society regarding social or life goals, appearance standards, etc. Through the analysis of celebrities, one can identify ways in which ordinary individuals “find themselves” as celebrities are also viewed as influential role models (Dyer, 1998, as suggested by Holmes & Redmond, 2007, p. 7). Celebrity as a cultural sign is highly associated with identity development (Dyer, 1998). In recent years, with new media technologies (Khamis, Ang & Welling, 2016), a novel type of celebrity has emerged under the denomination of *microcelebrity* (Senft, 2008). Microcelebrity has developed from previous definitions of the *traditional celebrity* (Turner, 2004; Marshall, 2006, 2010; Rojek, 2006b). This type of celebrity is interactional and dependent on another party since it derives from “the recognition, admiration, association, and aspiration of their followers” (Kutthakaphan & Chokesamritpol, 2013 cited in Djafarova & Trofimenko, 2018, p. 3). In interaction, their identity is grounded in their guileful self-presentation (Goffman, 1959, 1992). As shown in the previous section and as other scholars have also stated (Senft, 2008; Myrskog 2014; Bakke, 2017), it is the interactional side of microcelebrities via “a new style of” online performance which defines their identity (Senft, 2008, p. 25). Similarly, Senft (2008, p. 116) conceptualises this type of celebrities as a construction within a community. Therefore, their performative and communicative practices in relation to self-branding (ibid. 26) are determining aspects for the construction of an audience and the process of celebrification. Given that they must be responsible for this identity and self-presentation management, Turner describes such a celebrity as *Do It Yourself-celebrity* or *DIY-celebrity* (2004, pp. 52-55). This phenomenon started in the 1990s with the broadcast of the private lives of *camgirls* (Senft, 2008, p. 8).

Social media fame, as Djafarova and Trofimenko (2018, p. 3) put it, is of great utility as a marketing strategy (Bruns & Jacobs, 2006) because of the influence these celebrities

exert: “the more followers an individual has, the greater their perceived social influence” (Jin & Phua, 2014). We should not forget that (Hogg & Reid, 2006, p. 14):

social influence (true persuasion) is described by the internalization of a contextually salient in-group norm, which serves as a basis for self-definition, and thus attitude and behavior regulation. [...] influence occurs and how else information about norms, identity, and prototypicality is acquired, validated, or changed (c.f., Noels, Giles, & Le Poire, 2003).

Microcelebrity (Marwick & boyd, 2011b; Marwick, 2013, p. 15; Senft, 2008, 2013) also connotes a way of thinking of oneself as a celebrity and treating others accordingly as followers or fans via a strategic performance of intimacy. The practice of microcelebrity (Senft, 2008, p. 25; Marwick, 2014) likewise means influencing an audience as well as receiving online public acknowledgment (Spyer, 2013). Thus, Nunn and Biressi (2010 citing Marshall, 1997, p. 247) regard a celebrity as a “strategically important figure” and his or her demeanour as “instrumental in the organisation of the “affective economy” in which [present-day] culture and politics increasingly operates.” *Attention economy* ensues from open production and participatory culture (Pasquinelli, 2008). These days the pursuit and achievement of social recognition is the rule in online contexts. On the other hand, celebrity culture is the origin of this social need (Rojek, 2001). As perceived by Rojek, attention is obtained from the non-reciprocal emotional dependence of fans or followers, who show their admiration for the celebrity. Emotions trigger “para-social relations of intimacy” (Rojek, 2006a in Bakke, 2017, pp. 16-17). Celebrity status is gained from the attention derived from the audience by means of the strategic publication. Nonetheless, it is important to clarify that microcelebrity status is not achieved without the involvement of the audience either, and this also links with the research questions of this dissertation.

A similar way to refer to YouTube *microcelebrities* is “subcultural celebrities” (Hills, 2004; Hills & Williams, 2005; Chin & Hills, 2008; Ferris, 2010; Raun, 2018), that is, microcelebrities who meet their fans in events. There are differences between them and YouTube microcelebrities, but there is equally mediated interaction. All the same, fans have “no access” to their real life, the issues they face or the authentic selves of these celebrities. Subcultural celebrities stand for “mediated figures who are famous only by and for their fan audiences” (Hills, 2004, p. 60). They could range from a university lecturer to a well-known mayor in a town. The word also connotes (ibid.) “subcultural, social knowledge and repeated persona contact as well as or rather than emerging through common cultural currency and mediated distance.”

2.3.3. Influencer and leader

YouTube video producers with broad social reach, that is, with a large number of subscribers and followers¹⁴, acquire the status of “subcultural celebrities” (Raun, 2018; Hills, 2004; Chin & Hills, 2008; Ferris, 2010) or “YouTube microcelebrities” (Marwick, 2015). That is, these online figures have an effect on their audienceship regarding their thoughts, ideas or decisions through interaction (Kang, 2014; Muntinga, Moorman & Smit, 2011; on bloggers Bakke, 2017, p. 57; Abadin, 2016, p. 33). At an organisational level, another role related to the social reach and visibility of YouTubers is the *influencer*.¹⁵ Therefore, Riboni (2017b, p. 118) thinks of beauty gurus as opinion leaders in view of their ability to influence the decisions of viewers when purchasing a product or service (citing McQuarrie, Miller, & Phillips, 2013; Uzunoğlu & Misci Kip, 2014). Consequently, many scholars have noted the value of microcelebrities as *subcultural capital* (Thornton, 1996). Following Tajfel and Turner (1986), beauty gurus portray themselves and their followers as being within the same group. Because of the number of subscribers to a YouTuber and their online visibility, beauty amateurs may be viewed as leaders of their community of followers¹⁶, a collective of viewers with shared interest. As achieved celebrities, this position of leadership intensifies the influence they hold on the YouTube spectatorship who they interact with in a quasi-religious way. This influence is supported by the combination of personality features which highlight the two facets: first, the amateur and ordinary person (Tolson, 2010), and, second, the professional, the celebrity or videoblogger with celebrity status who is also a leader (Riboni, 2017a, p. 191). Gurus designate “people gifted with some wisdom as well as leadership abilities who consequently emerge as spiritual guides to be trusted” (Riboni, 2017a, p. 191). Thus, Riboni refers to them as online figures who evolve from beauty gurus into life gurus (2017a, p. 199).

2.3.4. Friend

The strategic combination of professional communicative resources and personal information gives rise to the exposure and self-disclosure of amateurs. Revealing personal information goes together with bond-building. *Trust, credibility* (Djafarova & Trofimenko, 2018), *authenticity* (Tolson, 2010) and *intimacy* (Raun, 2018) are the roots of the birth of

¹⁴ Having many subscribers does not necessarily imply having many followers, followers are rather a role or series of performances and behaviour. In opposition to what subscribing is.

¹⁵ *Influencer* refers to this type of content creators not only on YouTube but also on other interactive multimodal platforms (IMPs) such as Instagram, because of the influence these individuals have on the public or society. The *OED* defines it as “a person or thing that influences another”. However, the *OED* later specifies that *influencer* is “a person with the ability to influence potential buyers of a product or service by promoting or recommending the items on social media.” [Retrieved 17.10.2018]

¹⁶ Further developed in *Chapters 2 and 3*.

the role of the *virtual friend* regarding beauty gurus. On account of the display of their lives and backstage access (Myrskog, 2014) along with their personality traits (Djafarova & Trofimenko, 2018), “videos of affinity” (Lange, 2009) are designed specifically to create bonding. This emerges from the enhancement of the friend-like figure of the microcelebrities. boyd and Marwick (2011, p. 156) refer to this by stating that “celebrity practitioners must expend emotional labor maintaining a network of affective ties with their followers”, instead of seeming “uncaring or unavailable.” In the same way, celebrities from reality programmes perform as “emotional laborers” (Hochschild, 1979, 1983; Overell, 2005) and are expected to display “emotion work” for the audience (Nunn & Biressi, 2010). Followers (Bakke, 2017, p. 56) are considered as friends too, as well as behaving in that way given that a friend is a relational role produced via the interaction of interactants. Even when their apparent main task is to inform and share knowledge, beauty gurus produce “videos as a friendly chat rather than as a series of instructions” (Riboni, 2017b, p. 123). They act as friendly advisors and equally show their taste, preferences, previous experiences i.e. anecdotes or failures and physical flaws (Riboni, 2017a) among others, publicly and unabashedly. Makeup celebrities feign similarity with their audience by “referring to mundane and ordinary aspects of their lives that downplay the glamour” that comes with being famous (Reichert, 2014, pp. 108-109; Riboni, 2017a, 2017b). Choi and Behm-Morawitz (2017) analysed videos ($n=102$) to find the messages beauty gurus spread aside from beauty topics –see Figure II.2.2, below. They range from jobs, the future, technology or education to love or negative experiences.

Jobs and future	Having goals or dreams, being a YouTube beauty guru, or both of them
Negativity	Personal obstacles or struggles, online hate or bullying
Love	Loving yourself, loving others
Education	Teaching about being a female, teaching about others' cultures
Technology	Teaching about technology

Figure II.2.2. Topics in videoblogs of beauty amateurs (adapted from Choi & Behm-Morawitz, 2017, p. 84)

YouTube beauty artists touch on a wide range of topics which address daily life activities, events, episodic situations, issues and experiences (Bakke, 2017). Via their videos, they transfer many other messages mostly from their personal past experiences which operate as evidence (Choice & Behm-Morawitz, 2017). Yet some scholars have pointed out that this online conduct is “[self-centred]” and even “narcissistic” (Lange, 2009, p. 68).

Microcelebrity as a practice which involves the “construction of a consumable person” (Marwick & boyd, 2011, p. 140).

And, finally, in everyday life the most frequently used denomination for these content creators is *YouTubers*. *YouTuber* has become a sort of umbrella term to mention individuals who want to pursue a career in audiovisual content production on YouTube. By employing this notion immediately all the aforementioned connotations are subsumed under this specific online identity. Nonetheless, provided it is the most monetised and industrialised followed by Instagram, a YouTuber might be described rather as an identity created and adapted to this medium for economic purposes (Marwick, 2015, p. 15).

3. On YouTube viewership

This chapter describes the identity and performance of the spectatorship of YouTube beauty gurus by working provides three standpoints: definition, communicative practice and roles. This chapter also includes three sections which act jointly with each dimension. *Section 1* provides an overview of what YouTube viewership stands for. Despite the individuality of each user, audience is here understood as a collective with a group identity. To begin with, I will define YouTube spectatorship: watching video-based content on a YouTube website. Then, I will describe the variety of YouTube-viewer participants underpinned by, first, the characterisation of their interactional performance and, second, the communicative resources that are utilised. In concluding this section, I will present a typology of YouTube viewer-participants, in addition to their communicative resources, who are under examination in this thesis.

Section 2 encompasses the description of the discursive performance which portray the conversational identity of YouTube spectatorship. I will firstly elaborate on their response behaviour by covering presence-management, reaction-production, bond-building with their YouTube videoblogger, among others. Afterwards, I will centre on the discursive identity of active YouTube spectators or *comment users*. Consequently, I will identify the traits of the commentary behaviour –opinion-giving techniques, alignment strategies, self-presentation, categories of comments, complimenting practice, emotional birth, etc. And, I will also explain the potential significance and effects of the discourse on the videoblogger-audience conversation and their relationship as well as in-group positioning and organisation.

Section 3 looks at the varied roles that spectators, particularly commentators, can perform by reacting to videos. From this premise, I will focus on these roles from a task-oriented viewpoint and then a rather role-based stance from their in-group positioning and relational role identity. The first entails the primary task of spectators, that is, video-viewing and feedback-giving with commenting behaviour. While the latter deals with suggested roles which consist of their interaction with the videoblogger.

3.1. YouTube audience

As suggested in this thesis, the production and release of audiovisual content might simulate a model of communication similar to the one proposed by Kercher (2011). As a result of any audiovisual production and its subsequent release, there is a recipient identity: *the audience*. This occurs on YouTube as well. Technically, YouTube spectators are individuals who watch videos on the YouTube platform. Notwithstanding, the YouTube

audience is permitted to participate actively to provide feedback on the audiovisual content they have watched. This is a feature found in IMPs, and absent in other old media. Viewers can serve as feedback-givers via communicative modes of varied properties (boyd, 2014). In this scenario the choice of a specific type of communicative tool over other signals the diversity of types of YouTube audience. In consideration of their communicative participation, there are two main types of audience: *passive* and *active*. *Passive roles* or what boyd (2014) classifies as *reception roles* have a bearing upon those viewers who decide not to provide direct feedback. For instance, increasing the number of views represents an implicit manner of interacting by some online passers-by. Other spectators with a *production role* (boyd, 2014) come into play by (dis)liking the content. They use this tool to evaluate said content and express themselves. Contrary to the passivity of the previous type of viewers, a third group opts for actively sharing their thoughts publicly via *commenting practices*. By publishing comments on watched tutorials or *vlogs* or “diary pages” (Riboni, 2017b, p. 118) they show reactions towards content. Commentators engage straightforward with the videoblogger as if taking part in a conversational event (Burgess & Green, 2009). Old media were merely unidirectional (Santana, 2011, p. 67). YouTube commentators have however recourse to a large array of communicative resources which means they can contact their *amateur expert* and other comment users and viewers. Despite this, these reactions are delivered without a guarantee that there will be a response from any of the other parties involved or potential receivers of the message (Bedijs, 2014, p. 135).

Based upon these reasons, an interesting field of research for social media and YouTube scholars, and to the same extent in the present analysis, are *commentators*. Curiously, no research has focused on the conversational nature of interaction between YouTubers and their audience. And, as other theorists have also suggested (Manosevitch & Walker, 2009, p. 5), little attention has been addressed overall to the content of comment sections in content-sharing sites such as in newsgroups. Similarly, the same occurs regarding linguistic content of comments sections. Most research has covered the pragmatic side regarding the perspective of (im)politeness theory i.e. Internet antagonism (Pihlaja, 2012). Also, the pioneering study of Bou-Franch, Lorenzo-Dus and Garcés-Conejos (2012) on the coherence of YouTube polylogues in comment sections. Their study concentrates on the start, and progression of conflicted episodes. These studies tackle the impact of online anonymity in these platforms, which is reflected in their online social behaviour. In view of Internet antagonism, Pihlaja (2012, p. 14) identifies *drama* as a type of reason for

open discussion. Additionally, he points out (ibid.) the “creative ways” to offend and oppose some users and the occasion to encourage others. I would describe it as a stimulus to create or promote belonging through mechanisms of positioning and categorisation. YouTube antagonism (Pihlaja, 2012) or conflict event (Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011) go hand in hand with the characteristics of the new context (Herring, 2014b, p. 26): anonymity and polarisation. As understood by Herring (2014b, p. 26) technology moulds interaction in addition to social behaviour. However, Bedijs (2014) proves that under certain circumstances without common ground, it is frequent to search for *agreement* and *solidarity* in inter-group relationships.

Commentators provide direct feedback via what people identify and classify as short compositions. However, when examining those messages in depth, one might find more than comments, they could be described as brief elaborated and structured micro-essays. As I could identify in the pilot study of this examination, there is a wide variety of comments (Figure II.3.1). They can vary from evaluations to showing support –when facing new challenges, conflict or positive upcoming events or, to providing advice or showing solidarity, as comments (1) and (3) prove. As one can see in the comments (1) and (2), one might find complex pieces of commentary. Other comments are shared for improvement of the content or performance (2):

Code	No	Comment ¹⁷
PS_2.04	(1)	I love your hair! You're gorgeous as always!! & I know how you feel. I had a really long hair 3 months ago. My hairdresser told me that it was 18 inches long. Since I take SO LONG to style my hair, I decided to have it cut. Really really short. Like shoulder length. I was so nervous. But I'm so glad I did it because it's so much easier to work with and I get more time to sleep. LOL.
PS_2.06	(2)	You should have donated your hair to the <i>little princess</i> trust, that's what I did wen I cut my hair but I love the new style ðŸ’–
PS_2.29	(3)	Your hair looks lovely Zoe, and it's so good to see you looking a lot more cheery :) really glad to hear you're getting back into your vlogs - just so long as you keep doing it as something you enjoy rather than something you feel as though you have to do! Xx

Figure II.3.1. Examples of comments

This example demonstrates that the content of comments relies upon the trigger or objective. For this reason, YouTube comments have attracted researchers into sentiment analysis by distinguishing three main categories of opinions: *negative*, *positive* and *neutral* (Mulholland *et al.*, 2017). Other studies have addressed commentary practices in online newsgroups (Chen, 2017). Although, newsgroups comments (Chen, 2017) are mostly delivered for exchanging thoughts and “deliberation”, there is also *incivility*. The existence

¹⁷ All comments are taken from my pilot study and have not been modified

of comment sections (Li et al., 2016) has helped in the inclusion of a social audience in news sites. The absence of such a section is perceived as “rare” and “suspicious” (Reich, 2011, p. 97). In fact, Ziegele, Breiner, & Quiring (2014) identify this section as “a sub-category of media-stimulated interpersonal communication.” In online journalism, opinion comments are “a unique and constructive space for public discourse” (Manosevitch & Walker, 2009, p. 2). Thus, online reporters have been resorting to engaging communicative features to encourage online readers to interact (Rosenberry, 2005; Nip, 2006).

Online opinions have a major impact not only on online journalism, but also in online customer communities (Cheung, Lee & Rabjohn, 2008). They boost electronic word-of-mouth (eWOM) and give room to new ways of opinion and experience-sharing. In online journalism, this permits the public to express their opinion, perspective, expertise (Manosevitch & Walker, 2009, p. 5). This section allows the visibility of the various stances which are usually absent in a news post (Manosevitch & Walker, 2009, p. 6). In reality, *stance-taking* means “taking up a position with respect to the form or the content of one’s utterance” (Jaffe, 2009, p. 1 in Benson, 2015, p. 6). From a linguistic point of view, *stance-taking* (Benson, 2015, p. 96) might be seen as “a public interactional act (Du Bois, 2007) that signals orientation to a speaker’s or a hearer’s cognitive state.” As I explained in *Section II.2.3*, following membership categorisation theory (Sacks, 1992), *stance-taking* is what binds together the position or social identity taken by an in-group member or collective.

In addition to stance-taking, one should not forget that *anonymity*, *lack of moderation*, and *minimal censorship* together with the *effects of immediate response*, *unlimited space* (Manosevitch & Walker, 2009, pp. 6-7) form part of this situated online stance-taking. Therefore, Manosevitch and Walker (2009, p. 9) characterise online opinion-giving as an ensemble of:

- a) *argument quality* (Albrecht, 2006; Min, 2007; Stromer-Galley, 2007),
- b) *representativeness* (Albrecht, 2006),
- c) *reflexivity* (Dahlberg, 2001),
- d) *knowledge gains* (Min, 2007),
- e) *opinion diversity* (Stromer-Galley, 2003; Wilhelm, 2000), and
- f) *civility* (Benson, 1996; Hill & Hughes, 1998; Papacharissi, 2004).

Comment conversations or open-ended polylogues (Barber, 1984 cited in Manosevitch & Walker, 2009, p. 9) are described as “mutual discovery” and “problem solving” (Gastil, 2008, p. 19 cited in Manosevitch & Walker, 2009, p. 9). This is recognised as “interactive

journalism” (Santana, 2011, p. 68) “where readers are more engaged with reporters in the news-making process, either by content interactivity or interpersonal interactivity.” Then, the audience performs as a *collaborator* in “shaping the media’s agenda”, named “agenda building” (Santana, 2011, p. 67). Online journalism as well as online IMPs has changed radically with the help of positive and negative opinions (Chen *et al.*, 2014, p. 231).

In other online contexts such as message boards, communication is marked (Herring, 2007 as referred in Maaß, 2014, pp. 240-242) by its non-simultaneity. In this environment, and posted comments are visible indefinitely. Their messages are defined by the “lack of maximum size, hypertexts, partial anonymity, possibility of private messaging, lack of filtering of content, quoting, specific discourse or message format” (ibid.). Likewise, users resort to varied resources as code systems (Maaß, 2014, pp. 246-50):

- a) Verbal code: explanations and background information;
- b) Paraverbal codes: acronyms, uppercase, graphic elongations (Crystal, 2001 cited in Maaß, 2014, p. 249) “represent auditory information” or elongations which are intended to “evoke a sound effect” (Darics, 2010, p. 135f.);
- c) Nonverbal codes: emoticons are used to “represent visual information” (Darics, 2010, p. 135 cited in Maaß, 2014, p. 251).

The public can employ from performative mechanisms to strategic linguistic compositions to express their reactions and responses will be described in the following section.

3.2. YouTube audience interaction and communicative response

In this thesis, I put forward that the followership is a practice, that is, a series of performative actions which belong to an online collective. In this way, one needs to explore the communicative performance of comment users together with the variety of their resources. As I stated in the previous section, the communicative performance of the audience can be nonverbal by means of (dis)likes, number of views, and number of comments. These communicative modes or semiotic symbols in this context could be executed in the same way gestures or nonverbal reactions are in face-to-face communication. *Active viewers* can interact with their videoblogger through their comments. The YouTube comments section is one of the most explicit and accurate mechanisms of online feedback behaviour. Whilst other modes such as (dis)likes or views uniquely assess the video without specifying the underlying reasons. *(Dis)liking practices* convey vague messages. Indeed, their meaning can range from *liking* because the content is good or to show support to the videoblogger. Also, *dislikes* can be given by trolls, or from followers who did not enjoy the content or even a user who randomly clicks on the

like or dislike button. Despite this, commenting practice allows spectators to verbalise the feedback. Likewise, they might unveil personal information about their average *collective taste*, experiences and so forth of the audience. Even when the number of comments is not usually even close the actual number of views, the content of comments becomes a great source to better understand the spectatorship.

Online commenting is considered a *polylogue* (Kerbrat-Orecchioni, 2004) on account of the multiple messages which are delivered (Garcés-Conejos Blitvich, 2010; Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011; Bou-Franch *et al.*, 2012) without a specific target. Contrary to the definition of dialogue, this concept was assumed as an online multi-party conversation (Marcoccia, 2004; Lewiński, 2011) with their own insights on coherence and cohesion (Bou-Franch *et al.*, 2012). These contexts are defined by an interaction with (Androutsopoulos, 2011; Lorenzo-Dus, Garcés-Conejos Blitvich & Bou-Franch, 2011; Thurlow & Mroczek, 2011 cited in Bou-Franch, 2015, p. 71): “multiple authors but also multiple recipients; its asynchronicity or lack of physical co-presence of the ‘pair’ sender/receiver, the convergence of different media in one digital platform, and its multimodality”. As accepted by *OED* (n.d.), *comment* is “[a] verbal or written remark expressing an opinion or reaction.” While, *commentary* (*OED*, n.d.) is “[a]n expression of opinions or offering of explanations about an event or situation.” *Comments* are text types or speech acts which reveal opinion. *Opinion* is another concept used to interpret the cognitive process of positioning of spokespeople with respect to a topic or issue. In opinion discourse, according to Manosevitch and Walker (2009, pp. 12-14), one can distinguish two main categories of information: *facts* and *experiences*. Additionally, they list some sub-categories (Figure II.3.2):

Indicators	Feature	Example
<i>Narrative</i>	Comments that include testimony of a personal experience associated with the issue under discussion	<i>My son takes tenth grade Science but will have to take an eight grade FCAT in that subject. Of what value will that be to me or him? [Gifted #14]</i>
<i>Facts</i>	Comments which included factual information associated with the issue, such as data, laws, formal procedures, actions taken, or details about events.	<i>The school board is working to share the cost of the road and bridge improvements.” [School]</i>
<i>Sources</i>	Comments coded for “sources” provide sources of information about the issue, including links to online content regarding the issue, cites of discourse about the issue by public figures, or the provision of contact information or details about relevant events related to the issue.	<i>... I've always said that I wasn't so against drilling the oil- just burning it, but after reading this in Sunday's Parade, I'm rethinking my position. http://www.parade.com/articles/editions/...</i>
<i>Values</i>	Comments coded for values explicitly mention or discuss a value/s related to the issue.	<i>Funding for scientific research is an investment in our future. (#110) value = investing in the future.</i>

<i>Position</i>	Comments in which the commenter made an explicit statement about their position on the issue.	<i>If you have children, it is YOUR responsibility to provide and care for them, not the taxpayers.</i>
<i>Reasons</i>	Comments that included explicit statements about reasons in favor or against a position on an issue.	<i>I feel that gifted and special education still have a reason to be combined... Why? because as far as funding goes, these two groups will give us the greatest return on our education dollar. (Gifted)</i>

Figure II.3.2. Sub-categories of information (adapted from Manosevitch & Walker, 2009, pp. 12-14)

There is great likelihood that the usage of one type of information over other will change in line with the content of the video. In online journalism, for example, comments attached to online articles are characterised by having *stories*, *sources*, *addressing others* and *addressing the article*. Regarding the procedure of deliberation, Manosevitch and Walker (2009, pp. 14-16) accept three indicators: *addressing other comments and commenters*, *posing questions* and *addressing the article content*.

When commenting, some users are expected to have a bigger influence by reason of the content they reveal. Chen *et al.*, (2014) assert that there is a hierarchy of users and roles in comments sections. Following the multidisciplinary framework of van Dijk (1995), discourse and ideology can cooperate. Whilst *ideology* is the position taken by intergroups, discourse helps in the identification of this ideology. *Position* can be accepted as well as “attitudes” (van Dijk, 1995, p. 115) through the disclosure of the “knowledge” and “beliefs.” As viewed by van Dijk (1995, p. 116) *knowledge* pertains to “‘true’, ‘supported’, ‘justified’, ‘verified’ or ‘consensual’ beliefs, as ‘corresponding’ to the ‘facts’, or as ‘coherent’ with or ‘inferable from’ true propositions.” In opposition to the objectivity of *knowledge*, *evaluative beliefs* are subjective. They are associated with “mental judgement[s]”. Related to the latter are *opinions* and *values*. *Opinions* are linked to *mental evaluation process* and *emotions*, positive or negative. Usually the expression of opinions is discerned for specific linguistic formulae.

Opinion sharing leads to positioning which simultaneously means showing that one belongs to a group and predilection for an idea or behaviour. This equates to implying a *distancing* or *closing effect* that identifies “us” from “them” (van Dijk, 1995, p. 130), or in-group and out-group. Indirectly, it reproduces the theory of intergroups. The *closing effect* is caused by messages of solidarity and support (Aston, 1993, p. 232). *Supportiveness* implies showing emotions “for the other” whereas in *solidarity* one finds feelings “for the other” (ibid.). From the standpoint of politeness theory, in interaction the aim is minimising any kind of negative or conflictive event, as well as provoking rapport (Eelen, 2001). These maxims entail *tact*, *generosity*, *approbation*, *modesty*, *agreement* and *sympathy* (Leech,

1983). Politeness is intrinsically expected in interaction (Fraser, 1990, p. 233) and it is reflected through discourse. In this sense, in opinion discourse, some expressions are typically used to reaffirm personal stance. Among the expressions one can find (van Dijk, 1995, pp. 127-128):

- a) standard initial proposition-introducing clauses: *[m]y opinion is, I find, 'I think, I believe, [a]ccording to me;*
- b) subjectivity expressions: *for me, as far as I am concerned, as I see it, I (dis)like;*
- c) modal expressions: *should, must, may;* and,
- d) evaluative predicates: semantic interpretation adjectives.

These discursive mechanisms are commonly discovered in value-based criticism. In many cases, formulaic structures in opinion discourse appear order to do some face work. Thus, communicators resort to “[m]itigation, hedging, hesitations, repairs and other” strategies (Brown & Levinson, 1987). Comparably, Myers (2010 cited in Benson, 2015, pp. 96-97) categorises three markers of stance:

- (1) cognitive verbs: *I think, I feel, it seems,* etc.,
- (2) adverbs: *definitely, really, actually,* etc., and
- (3) conversational particles: *hey, uhmm, huh,* etc.

Through these discursive choices, as viewed by Benson (2015, p. 97), when addressing topics or issues or positioning, commentators manifest:

- a) Cognitive activity: use of cognitive verbs [and] references to something [...] *learned, explained, taught,* etc.
- b) Status of knowledge: adverbs i.e. *definitely, really* and *actually*, [and] adverbials i.e. *to be honest* or *if I am not mistaken*, and phrases such as *you are right/wrong*.
- c) Sources of evidence: references to the YouTube video or earlier comments, as hearsay (something that the commenter has *read, heard* or *been told*), or by reference to first- or third-person experience.

Adopting the approach of van Dijk (1995, p. 128) and his classification about opinion practices, I distinguish *simple discursive structures* or single-statement comments and *complex discursive structures* or commentary texts (Figure II.3.3), which resemble simplified opinion articles and involve providing reasoning and explanations.

Type	Code	Example
Simple	CC2-1-011	<i>i wish my hair looks like this when in a ponytail</i>
Complex	CC2-1-058	I miss this zoella :(when YouTube was he main priority and she wasn't so busy! She seemed so much more like a "girl next door"

and less like a celebrity, she seemed so much more real. I really miss her awkward/nervous commentary because it made her seem more like an actual person, somebody you could actually be. I really miss this zoella :(

Figure II.3.3. Simple and complex comments

**Note: All comments are taken from my pilot study*

As in Figure II.3.3, some comments might be only an utterance, or a gesture i.e. thumbs up or smile (emoji). In other cases, comments might be composed of complex structures. Simple comments tend to consist of one or two speech acts while complex comments or commentaries are rather a collection of speech acts. In Benson's study on YouTube comments with *speech act theory* –SAT (2015, p. 96), he finds out that together with opinion, *evaluative comments* are the commentators' preferred informational acts. They are the most common options as response moves in YouTube conversations. Also, opining and informing allows the addition of new data in relation to the main move. As Benson notes these informational acts are responsible for providing a more interactional perspective. Other informational acts are *questions, challenges, agreement, answers* and *queries*. Yet, curiously showing *disagreement* occurs less frequently.

Choosing some speech acts over others already reveals the position of the speaker. A user can take multiple positions according to the context or situation. The same user can reveal negative criticism towards an in-video performance, and positive response and criticism towards another aspect in the same comment. On account of this, *positions* are “emergent, dynamic, and subject to the context of interaction” (Pihlaja, 2012, p. 34). These positionings in the comment section reveal information in relation to the role the commentator wants to take in this situated event. A similar idea is *stance-taking* which is used to refer to “temporal positions” (Jaffe, 2009 cited in Pihlaja, 2012, p. 36). Goffman refers to positioning as *roles* (1981, p. 128): “alignment we take up to ourselves and others present as expressed in the way we manage the production and reception of an utterance.” *Positions* are not always beneficial, there is also *malignant positioning* (Sabat, 2003). In these circumstances, following face work theory, the positioning might be a face-threatening act (FTA) for the speaker, but also for the interlocutor (ibid.). In these situations, a conflicted episode might occur in which the in-group member might be perceived as a threat to in-group integrity. That is why, the user might be identified as a “troll” (Hardaker, 2010). As I have explained in *Section II.1.3*, from a categorisation perspective in sociopsychological theory, there is a cognitive process of *depersonalisation* in social categorisation and *deindividuation* in online conflicts (Garcés-Conejos Blitvich,

2010; Papacharissi, 2004; Tannen, 1999 in Bou-Franch, 2016, p. 65). In conflict events, polarisation represents the positioning of individuals in interaction by representing in-group and out-groups (Garcés-Conejos Blitvich, Lorenzo-Dus & Bou-Franch, 2013; Garcés-Conejos Blitvich, Bou-Franch & Lorenzo-Dus, 2013). Furthermore, this positioning and behavioural reaction in a conflict triggers the loss of self-awareness, helped by anonymity and the effect of deindividuation (Hardaker, 2010, p. 224).

3.2.1. Negative evaluations

In spite of the diverse linguistic strategies for rapport management and even in those cases when there is common ground, occasionally messages might not be interpreted as intended. In the same way, politeness in most cases is unmarked; what is more it is seen as the norm (Fraser, 1990). In other instances, impoliteness or offence can be perceived by interlocutors. Politeness can also be indirect since there are implicit ways to produce impoliteness (Locher, 2004). Nonetheless, impoliteness can have several implicatures as it might be deployed to attack within an antagonistic episode (Culpeper, Bousfield, & Wichmann, 2003, p. 1545). Similarly, impoliteness can be purposeful as well (Bousfield, 2008). Or, Bebee (1995) describes it as “instrumental rudeness.” In short, *impoliteness* might occur when:

- a) the speaker communicates face-attack intentionally, or
- b) the hearer perceives and/or constructs behaviour as intentionally face-attacking, or
- c) a combination of (1) and (2) (Culpeper, 2005, p. 38).

There is however a clear distinction between impoliteness based on *intention* or *perception*, that is, from the perspective of the speaker and the interlocutor respectively. Both are key elements in interaction. One of the most relevant pieces of marked politeness, and particularly in opinion discourse, is intention. Culpeper (2011, p.23) offers the following definition of impoliteness:

Impoliteness is a negative attitude towards specific behaviours occurring in specific contexts. It is sustained by expectations, desires and/or beliefs about social organisation, including, in particular, how one person's or a group's identities are mediated by others in interaction. Situated behaviours are viewed negatively—considered “impolite”—when they conflict with how one expects them to be, how one wants them to be and/or how one thinks they ought to be.

From a perception-oriented standpoint, *intentional impoliteness* involves *power* in communication. It intends to reduce the power of the interlocutor in interaction, or, at least, for one interlocutor to seem more powerful than the other. This kind of attitude and its intentionality can be perceived in online environments as the profile of *trolls* (Hardaker, 2010). Comments or messages with intentional aggressive content and hurtful purposes

“related to a specific” target (O’Sullivan & Flanagni, 2003, p. 71) are called *flaming*, also “rude or insulting messages” (Schrage, 1997). Using flaming practices is carried out by trolls who use trolling activity, that is, “unwelcome, antagonistic comments on video pages” (Baker, 2001; Brandel, 2007; Cox, 2006 cited in Pihlaja, 2012, p. 22).

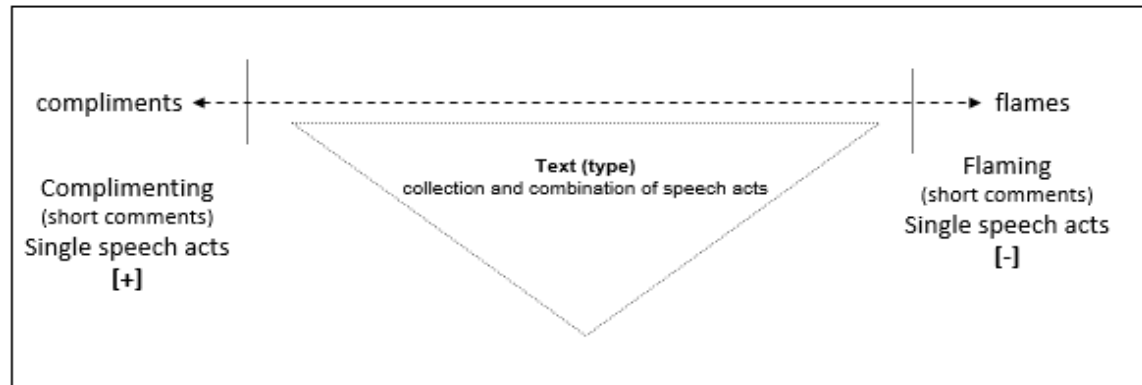


Figure II.3.4. Taxonomy of opinion texts

Flames stand for “intentional (whether successful or unsuccessful) negative violations of (negotiated, evolving, and situated) interactional norms” (O’Sullivan & Flanagin, 2003, p. 85). As I present in Figure II.3.4, *flames* are an extreme type of comment practices as a result of their purposely sharp negative evaluative usually delivered as single-speech-act comments. In the same vein, inspired by the *theory of mimesis* and group conflict by Girard (2005), Jakobsson (2010) theorises that on YouTube linguistic behaviour in conflict situations results from imitation. The scholar also believes that conflict on YouTube is the rule (Jakobsson, 2010, pp. 114-115; Burgess & Green, 2009, p. 96). As Burgess and Green (2009, p. 96) report, “the [...] anti-social communicative practices of trolls and haters have already become normalised in the cultural system of YouTube, at least for the most popular videos.” As conflict is the norm, “dealing with ‘haters’” and knowing how to “manage” them accentuates the importance of competences for conflict management for a pleasant online interaction (Burgess & Green, 2009, p. 96).

As pointed out by Jakobsson (2010), from a neurologic viewpoint, in interaction individuals employ mirror neurons theorised by Girard (2005). This means that individuals tend to copy what others do. Expressed differently, even within a group, all members enact the same behaviour towards a shared rival or out-group, also referred as *mimetic rivalry*. In parallel, they might perform *mimetic desire* towards the same object as well. This theory indeed resembles the perspective of the social identity theory of in-group behaviour. Jakobsson (2010, p. 115) notes that indeed mimetic rivalry “is more likely to be generated between equals.”

Comments can be evaluative textual devices (Benson, 2015) and a type of criticism. On YouTube, Boyd (2014) draws a distinction between *disruptive* and *constructive* comments. The former indicates intentional hurtful negative criticism perpetrated mostly by the so-called *troll* users (Hardaker, 2010). In contrast, *constructive* comments (Boyd, 2014) can be either negative or positive. With constructive criticism, hurting and damaging is not usually intended, the purpose being to suggest improvement and change for the better (Riboni, 2017a, p. 194). Constructive criticism, both negative and positive, might be produced by followers, that is, users who religiously track the updates of their celebrity. Nonetheless, from a face work approach (Brown & Levinson, 1978, 1987), negative comments could be face-threatening acts (FTAs) for both commentator and YouTuber. So, they could endanger the prestige of the commentator as well. At the same time, negative comments or criticism can be also seen as complaints. While “positive evaluations” and criticism towards a person or object can be designated as compliments (Wolfson, 1981, p. 120) or even praise. From a politeness approach positive *constructive criticism* are prevalent in the form of face-enhancing acts especially for the YouTuber, but also the commentators.

Most research on negative criticism or online impoliteness in discussions has been analysed from the perspective of online polylogues as understood by Maroccia (2004), in online forums (Angouri & Tseliga, 2010) or online responses (Upadhyay, 2010) and in YouTube comment sections conversations (Pihlaja, 2012). Despite this, little or no research to date has focused on a YouTube conflict between videobloggers and their own audience. And the vast majority of studies on YouTube communication focus on comments, specifically impolite conversational threads (Bou-Franch, Lorenzo-Dus & Garcés-Conejos Blitvich, 2012, p. 189). Additionally, *complaints* or online negative comments are of interest in this context. Complaints have been of great interest for academics of opinion discourse on customer service such as on *couchsurfing* (Dayter & Rüdiger, 2014). They involve adding judgemental content, however face work plays a very relevant role. *Complaints* imply negative content; nevertheless, they are not intended to imply impoliteness or FTAs, indeed they can play a constructive role as well. Complaints can perform as suggestions and include advice.

3.2.2. Positive evaluations

Politeness and complimenting also exist in IMPs. *Complimenting* is a speech act used in rapport management, particularly in social media. On the basis of the definition of Holmes (1988, p. 446) a compliment represents: “a speech act which explicitly or implicitly

attributes credit to someone other than the speaker, usually the person addressed, for some ‘good’ (possession, & characteristic, skill etc.) which is positively valued by the speaker and the hearer”. Complimenting seeks to “[reduce] social distance and reinforcing solidarity between speaker and hearer” (Holmes, 1988, p. 448). Therefore, they are even determined as “social lubricants” (Wolfson, 1983, p. 8). Showing praise in cooperation with its acknowledgement contributes to the rapport management (Holmes, 1988, p. 447). From the dual categorisation of compliments: explicit and implicit (Holmes, 1986), whereas Placencia and Lower (2013, p. 629) draw a clear separation between direct and indirect respectively and, add “Likes” as the third function of the three varieties of compliments. The latter is incorporated to the collection given its “phatic affirmation.” Malinowski defines ([1923]1972, p. 151) phatic communion as “a type of speech in which ties of union are created by a mere exchange of words”, or gestures, in the case of *likes*. Placencia and Lower (2013, p. 639) argue that this notion enhances the “relational function” of liking, which triggers positive “interpersonal relation” and “creation/strengthening of interpersonal bonds.” Thus, in online encounters, complimenting and its acknowledgment can embrace distinct semiotic communicative resources i.e. “like” or “thumbs-up” button, and “thank-you note[s]” (Bedijs, 2014, p. 138).

The classification of types of compliments is based on their syntactic structuring. *Indirect* or *implicit* compliments are usually characterised for having other rhetorical or syntactic patterns and usually result in more “creative” compositions (Placencia & Lower, 2013, p. 633) and rely “on conversational implicature” (Maíz-Arévalo & García-Gómez, 2013, p. 740). The preference in formulaic structures also oscillates depending on cultures or communities (Maíz-Arévalo & García-Gómez, 2013, p. 738). Compliment-utterances can adopt varying forms (Maíz-Arévalo & García-Gómez, 2013, p. 743): exclamation, declaration sentences and ellipsis. From the *ideational metafunction* of language in systemic functional grammar –SFG (Maíz-Arévalo & García-Gómez, 2013, p. 749), these type of sentences allows the compliment to encode diverse cognitive or interpersonal messages (Maíz-Arévalo & García-Gómez, 2013, p. 743ff.).

Conversely, *direct* or *explicit* compliments are prone to following a firm or formulaic syntactic structure (Table II.3.1):

No	Main syntactic structures	%	Variations
(1)	NP {is/looks} (really) ADJ	53.6	looks (really) ADJ (really) ADJ
(2)	I (really) {like/love} NP	16.1	
(3)	PRO is (really) (a) ADJ NP	14.9	PRO is (really) ADJ!

(4)	You V (a) (really) ADJ NP	3.3	
(5)	You V (NP) (really) ADV	2.7	
(6)	You have (a) (really) ADJ NP	2.4	
(7)	What (a) ADJ NP!	1.6	
(8)	ADJ NP!	1.6	Such (a) ADJ NP
(9)	Isn't NP ADJ?	1.0	

Table II.3.1. Syntactic formulae of direct compliments (adapted from Placencia & Lower, 2013, pp. 629-632), ranked in frequency use

As specified by the approach of Thompson (2004) regarding the system of transitivity, according to Maíz-Arévalo and García-Gómez (2013, p. 740), the choice of one syntactic formula over another can imply *affection* or *relation*, or in other words, a *mental process of affection* or a *relation process*. The former presents the complimenter as the focus and “senser” in the production of the compliment. The syntactic structure focuses on the emotions of the speaker by producing first-person statements syntactic structure (1) shows. This would be produced in a sentence such as *I love your personality*. When the latter presents the focus on the complementee, with a second- or third-person sentence *-you look great*, as other formulae –(3), (4), (5) and (6)– show. Accordingly, compliments can be produced via *emotions*, with exclamative sentences to express feelings –i.e. *How cute!*– or *facts*, which are declarative sentences to express facts. Within facts one can distinguish two sub-types:

- a) *affective fact* is linked to the revealing of a mental process of affection (Halliday, 1994, 2004), when the complimenter shows admiration towards others (and their possessions). Thus, verbs such as “to love”, “to like” are frequently used i.e. *I love your hair style!*
- b) *true fact* or *unquestionable truth* is linked to the revealing of a relational process. The complimenter emphasises the complimented person or target. It focuses on the evaluation of the complementee as a true fact. Thus, verbs such as “to be”, “to look” or “to seem” are frequently used i.e. *You're great!*

After *emotion* and *facts*, a third type of compliment exists which is by *co-constructing evaluation*. In this instance, complimenting expressions are ellipticals –i.e. *nice outfit!* *lovely!*– which avoid redundancy (Wilson, 2000, p. 2).

3.2.3. Nonverbal communicative strategies in comments

Due to the lack of nonverbal cues in online evaluative comments, they can be misinterpreted, and this might lead to misunderstandings. In this manner, communicators, particularly followers, develop communicative resources from the ones offered in the platform to make their communication effective, which is “to convey affective [positive]

meaning” (Placencia & Lower, 2013, p. 635). The sophisticated array of communicative resources and strategies is what eventually builds a sort of genre of the audience. To secure the insight of the message intention and to avoid ambiguity, users have recourse to (Bedijs, 2014, p. 139): “mention[ing] the name (or pseudonym) of the addressee, avoid[ing] means like irony, repeat[ing] their compliments, fill[ing] the compliments with positive attributes or add smileys”. They similarly do when there is no strong bonding (Spencer-Oatey, Ng, & Dong, 2008, p. 95). In relation to content, according to Bedijs (2014) in FEAs or positive evaluative comments, one might find different communication strategies:

- a) *indirect compliments*: (1) to say positive things about [the subject], users employ the third person, positive nouns and adjectives in the superlative form; (2) to simulate a loud voice and thus marked emotional involvement, they use upper case letters or exclamation marks or multiply the stressed penultimate syllable, many times the final vowel or other letters; or, (4) they sometimes use religious allusions to praise the figure of the target;
- b) *direct address*: (1) users employ positive adjectives and nouns, exaggeration or sanctification, and to intensify it they include swearwords with positive sense; (2) to imitate shouting, they multiply letters, also name the addressee or use the second-person or upper-case letters;
- c) *group-enhancement* (adapted from *patriotism* in Bedijs, 2014): (1) to exalt the self-esteem of the group, users use pronouns and verb forms of the plural first person or ritual and religious terms; (2) to simulate loudness and a heightened level of emotional involvement and to emphasise, they use uppercase letters or interchange upper- and lower-case letters
- d) *inter-group solidarity* (adapted from *compliment from opponent* in Bedijs, 2014): to express hyperbolic praise of the subject users conclude comments with a greeting, declare themselves out-group members or add compliments –either towards the out-group collective or member, this comprises a self-devaluation of the out-group and a confirmation for the in-group that their self-esteem is justified;
- e) *solidarity* (adapted from *empathy* in Bedijs, 2014): (1) to express their own feelings, users use the singular first person; and, (2) to focus on the feelings of the other, users use positive adjectives, emotion verbs, or include graphic

emphasis via multiple exclamation marks, vowel reduplication or graphic ASCII-art¹⁸;

- f) *out-group derogation* (adapted from *deriding the opponent* in Bedijs, 2014): to express emotional intensity, an insult or repetition of vowels.

The preferred sub-strategies YouTube commentators employ are *indirect compliments*, *group-enhancement* and *solidarity* in this type of context (ibid.). One should take into consideration that in this case in the YouTube video the leader is a football player who appears in the clip, but actually he did not self-record the video. So, there is no existing conversation, and little likelihood of receiving feedback or a subsequent video from the protagonist.

Any evaluative text including compliments will address specific topics. In academia the evaluative texts which have chiefly received topic-oriented attention are compliments. Among the main topics –appearance, skills/personality, possessions etc.– there is a clear evidence that compliments are usually directed at the *appearance* of the addressee (Manes, 1983; Manes & Wolfson, 1981; Wolfson & Manes, 1980; Holmes, 1988). The variety of topics depends on the research and the context. Placencia and Lower (2013, p. 637), for instance, talk about *appearance*, *possessions*, *ability*, *personality*, *friendship* and *other*. By comparison, Holmes (1988) and Wolfson (1983) refer to *possessions*, *appearance*, *skills* and *achievements* as the most frequent topics in complimenting. However, Wu (2008, p. 26) mentions appearance, possessions, personality and then performance, ability, skills as a whole. In the case of possessions, complimenters can touch upon objects as well as people i.e. friends or relatives (Maíz-Arévalo & García-Gómez, 2013, p. 747).

Moreover, the compliment speech acts can have a great variety of functions (Wolfson, 1983; Manes, 1983; Herbert, 1990). For their analysis, Yusof, Anniqah and Hoon (2014, p. 82) list a series of functions of compliments: to express admiration, to establish solidarity, to replace some speech acts such as greetings, gratitude and thanks, to soften an embarrassing situation, to start a conversation, and to reinforce desired behaviour. Despite this, their study proves that there is a preference for complimenting to “express admiration” and to “establish solidarity” (Yusof, Anniqah & Hoon, 2014, p. 85). Comments can be tools to reveal the personal taste of the interlocutor as well as of the audience. In this way, this group identity has the power to manipulate the content for the next production.

¹⁸ For example, <3 is a pictogram for a heart, combined with graphic emphasis when the 3 is multiplied i.e. <333.

Then, by adapting it to their average taste, the audience might play the role of co-artists (Boyd, 2014). Many fan critics (Fiske, 1992; Jenkins, 1992; Thornton, 1996) take up the conception of Bourdieu (1984) of *taste* as the mechanism of personal configuration. For Jenkins (1992, p. 16), *taste* embodies one of the many “social distinctions.” As McCudden (2011, p. 12) states: “Tastes, and our ideas about their value, are rooted in our experiences and reflect class interests.” Adopting a social identity approach, it might mirror *categorisation* or *stance*. In the genre or discourse of new media or IMP audience, there are two marked taste-based polarisations: *complimenting behaviour* and *antagonistic comments*. As an alternative, Bou-Franch and Garcés-Conejos Blitvich (2014, p. 26) differentiate between *oppositional* and *non-oppositional* comments in a YouTube conflict situation.

Within any kind of context, even opinion-giving practices, genre or discourse (Bhatia, 1993, p. 13) depend on the *communicative purpose*. Following Swales (1990, p. 58), *genres* “share similarities in ‘structure, style, content and intended audience.’” But also, other external factors (Bhatia, 1993, p. 13 cited) such as the medium or channel. In that sense, Bhatia (2001) distinguishes super-genres, genres, and sub-genres. To a degree, the variety of sub-categories and hybrid blends of comments might justify the existence of a wide range of genres. As I put forward in this thesis –*Section II.1.2*, the YouTube discourse or genre may combine the *genre(s) of videoblogger* and *online audience*. Here, what is important is to see that one can talk about audience discourse on account of their active participative role online. The genre of the new media audience can reveal positioning and might be presumably attached to opinion discourse as well as it might find similarities with it. Nonetheless, here I uphold that in consequence of the blending of discourses of YouTube videobloggers, the discourse of their audience also combines other discourses. Thus, there is a certain probability that, following Bhatia’s (2001) differentiation of genres –(1) super-genres, (2) genres of videos and (3) sub-genres, one might isolate discourses based on situated or contextual factors in the conversational performance of both audience and videobloggers. Variations in a genre (Cheung, 2008, p. 164), which will give room to sub-genres, in many cases involves “[overlapping] in terms of communicative purposes.” Yet, “other contextual parameters such as the medium, participant relationships, style, etc.” are also implicated (Cheung, 2008, p. 83). These parameters are key to characterise and define a discourse. This is what Cheung (2008, p. 164) associates with theories of *social discourse analysis* (Van Dijk, 1997) and *genre analysis* (Bhatia, 1993; Swales, 1990).

3.3. YouTube viewership: followers, friends and community

As in the description of YouTube videobloggers in *Section II.2*, there is a side of the identification which is constructed by the perception of the audience towards the YouTuber. From interactional co-dependency partake of, both parts have, both parties might be the result of mutual interaction. In this study specifically, I view the audience as a group identity that would not exist without the presence of the first stimulus: the videobloggers. Therefore, pursuant to the two prevailing outlooks proposed in this study, if YouTubers have taken on the role of video makers and artists, the audience are viewers and potential commentators and resulting content creators. As a product of the reception roles, these subscribers might turn out to act as followers, a community and even prospective online friends.

3.3.1. Comment-audience

As yet, the profiling of the spectatorships has been observed from a passive perspective. Now, the aim is to look at the role of the audience as active participants and jury (Jakobsson, 2010) in the resulting content. To a certain extent, comments sections resemble forum discussions (Ehrhardt, 2014, pp. 94-97) regarding essential traits such as:

- (1) “dialogical form of communication”,
- (2) “not synchronic”,
- (3) “chronological distance”,
- (4) “big spatial distance between the partners”,
- (5) “written communication”,
- (6) “participants are anonymous”,
- (7) “lack of other information”,
- (8) “no explicit rules for forum communication”,
- (9) “message is argumentative and valuable”,
- (10) “public discussion”,
- (11) “persuasive text”, and,
- (12) different types of readers –direct partner, other active participants and passive readers.

Moreover, they mirror chatrooms given their substance of one-to-many interaction (Yus, 2011, p. 188).

3.3.1.1. Content-creators and co-authors

Besides their multiparty interactive communication (Kerbrat-Orecchioni, 2004), the spectatorship also takes part by posting negative or positive feedback to visualise their

interpretation of how the content has been expressed and received. In other words, spectators assume the role of content generators and, therefore, a type of co-authors of the online identity of videobloggers (boyd, 2014). Through interaction the audience emerges principally as a prolongation of the performance of the videoblogger. The practice of YouTube microcelebrities is attached to the alignment between videobloggers and their followers (Riboni, 2017a, 2017b). Via the evaluative practices of the active participation of the audience, YouTubers might become aware of the preference of their viewership.

3.3.1.2. *Viewers*

From a technical perspective, as boyd (2014) sees it, the second level or turn of communication concerns YouTube viewers and their interpretation of YouTube video discourse. Regarding the status of the viewer, the claim which can potentially be applied to new media is that media audiences can be depicted as overhearers or overhearing audience (Dynel, 2011). Yet, Bubel (2008) states that spectators are in a way “intended” or “targeted” overhearers in everyday interaction (Goffman, 1981; Levinson, 1988; Clark & Schaefer, 1992; Bell, 1991). From the stance of other authors (Dynel, 2010), the audience are not overhearers, since self-disclosure from the YouTubers is intentional. Because, as Bubel also suggests, speakers plan to reveal meanings to overhearers (Clark & Schaefer, 1992). As Dynel puts it, on this basis the conceptualisation of audienceship as “viewer-overhearer” is not particularly precise. The scholar defends that viewers are rather a “ratified hearer[s].” Still, what is evident is that the audience assumes a role on a second level, since they do not appear in the screen.

Opposed to the notion of content creator is content consumer, those responsible for searching for the content that videobloggers create. Audiences behave as online passers-by who seek to find tutorials, clips or media personalities associated with their personal interests who they share mutual interests and common ground with. Building on this proposition, if users find a videoblogger with mutual interests and common ground with, there is higher likelihood that those subscribers will regularly track the updates and videos of said videoblogger.

3.3.2. *Followers, fans and friends*

Regarding the role-based aspect of videos, the co-dependent and relational identity of the audience might be connected to the social identity of the YouTuber. In other words, interactional role correlations or counterroles such as influencer/celebrity-follower/fan, tutor-tutee/learner and friend-friend are expected to emerge from interaction. As noted previously, from the perspective of social identity theory of the in-group, “social identity”

is thought of as “that part of an individual’s self-concept which derives from his (sic) knowledge of his (sic)membership of a social group (or groups) together with the emotional significance attached to that membership” (Tajfel, 1974, p. 69; cf. also Tajfel & Turner, 1979, p. 40 in Bedijs, 2014, p. 140). Viewers, aside from being spectators, can also perform the role of followers, learners or types of online friends.

3.3.2.1. *Followers*

In a nutshell, *followers* are subscribers who continuously keep up with the updates and videos of a YouTube beauty microcelebrity. When viewers consistently frequent the same channel of a videoblogger or a “guru account” (Riboni, 2017b, p. 118), they acquire the description of *follower(ship)* which as relative term of *fan(dom)*. As *OED* (n.d.) points out, a *follower* stands for “a person who supports and admires a particular person or a set of ideas”. Later, *OED* (n.d.) specifies: “Someone who is tracking a particular person, group, organization, etc. on a social media website or application”. Drawing on a social identity perspective, if there is a *microcelebrity*, there is a fan or *follower*. As I explained in *Section II.2*, the management of the self-presentation and identity of microcelebrities involves *effects intimacy* (Riboni, 2017b; Abadin, 2013; Raun, 2018), *authenticity* (Riboni, 2017b) and *access* (boyd & Marwick, 2011). This effect is obtained via the strategic use of social media and communicative resources from videobloggers and the response of the audience. Therefore, closer to the definition of *followers* is *fans*, who usually identify themselves as individuals and who have “a strong interest in or admiration for a particular person or thing” (*OED*, n.d.). To sum up, followers are a group, while fans might be a subgroup in followership. Based on the discourse employed, followers could act as “virtual friends” as well however, celebrity theorists also state that celebrities usually see their followers as fans, and not as friends (Marwick, 2015, p. 6). For fan theorists (McCudden, 2011, p. 13 referring to Jenkins, 1992; Fiske, 1992), being a fan starts from the idea of “[consuming] a cultural object or text.” In fact, these followers are created through interaction by delivering constructive criticism. Jakobsson (2010, p. 114 referring to Benjamin, 1968) states that the “camera [...] lens and invites the audience to become critics.” Li (2007, p. 4) also categorise some IMP users as “critic[s]” via commenting practices, and, consequently, they act as “conversionalists” (Li & Bernoff, 2011, p. 44). Jakobsson (2010, p. 114 referring to Benjamin, 1968) thinks that new media technologies “elevated the masses to the position of reflexive participants in the cultural circuit.” Whereas videobloggers see themselves in a situation “where they [are] evaluated, scrutinised, and tested” (Jakobsson, 2010, p. 114).

3.3.2.2. *Friend*

Despite the contrary opinions (Marwick, 2015, p. 6), the truth is that the demeanour of many followers towards an amateur is comparable to the relationship with a friend. Through social media, many contemporary celebrities share their life with their fans on social media (Marshall, 2010; Hambrick *et al.*, 2010), and topics of stories that celebrities share with fans might appear in various forms. Given that they need the support from their fans for their success of their career, some celebrities might disclose their professional life more than other parts of their life to promote their work, particularly, in micro-blogging such as Twitter or Instagram (c.f. Stever & Lawson, 2013; Hambrick *et al.*, 2010). In the same vein, followers disclose personal data through their performative practice by showing their taste or commenting on their experiences. In short, this online interaction between videobloggers and followers might meet the approach of Spencer-Oatey (2005, p. 100) and its three components for rapport management and keeping relationships:

- a) involvement: the principle that people should have appropriate amounts and types of “activity” involvement with others,
- b) empathy: the belief that people should share appropriate concerns, feelings and interests with others, and
- c) respect: the belief that people should show appropriate amounts of respectfulness for others.

3.3.3. Online Community

By definition, the YouTube audience is a collective who watch video-based content. In various occasions in this thesis, YouTube audienceship has been addressed as a *community*. Thus, the last denomination which might be attached to the role of the spectatorships is online community. An online community (Rotman & Preece, 2010, p. 320) is per se: “a group (or various subgroups) of people, brought together by a shared interest, using a virtual platform, to interact and create user-generated content that is accessible to all community members, while cultivating communal culture and adhering to specific norms.” In an online community, the amateur becomes the “shared interest” among all interactants. Via interaction both parties –videoblogger and viewership-might produce “common” habits and “norms.” Then, it is conceivable to regard this group as an identity, as sources already refer to the YouTube community, in other social media, as a culture (cf. Bedijs, Held & Maaß, 2014), which is the presumably main functional purpose of an amateur to become a microcelebrity.

PART III METHODOLOGY

1. Research hypotheses, questions and design

This part outlines the principal research aim of this thesis and its research design. In *Section 1* I offer insights on the scope of the study including my core research motivation and the research questions (RQs) and their sub-research questions (SRQs). In *Section 2* I further explain the hypotheses of the research and of the analysis. And to conclude this part, *Section 3* is made up of the research design, which involves the analytical procedure I follow along with the explanation of the various phases and their objectives.

1.1. Scope and hypotheses of the study

The rapid and yet unpredictable development of YouTube-mediated videobloggers justifies investigating YouTube as a social space where users engage in social community relations. This research seeks to analyse the conversation between videobloggers and their audience. Regarding said conversation, I intend to look into the involvement and construction of the audience through *the practice of microcelebrity*. Thus, here I propose to analyse followership as a practice too as the audience emerges as a continuum of the communicative performance of videobloggers. YouTube is, in my view, a setting where both interactant-parties are *co-dependent*, and one would not exist without the other. Moreover, previous studies have not dealt with the direct conversational and information exchange between both parties and the co-dependency of their interactional identities. Within the last ten years, most notably the last five, YouTube has been the focus of academic attention but few studies have analysed interaction. Therefore, this study aims at revealing the multiple roles that the conversational group identity of the audience has as well as the relevance of those roles in the construction of a YouTube celebrity and community. Given this objective, the main research question and motivation in this thesis is: *how do IMP videobloggers create and develop their online persona?* On this account, given the conversational nature of YouTube discourse, I follow the approach of Segal (2009) regarding the triangulation of *speaker*, *content* and *audience* to answer this question. Therefore, I explore: first, the communicative process between YouTube videobloggers and their commentators; and, second, the consequent outcomes of their conversation, that is, the interactional identities of YouTube users and their community. Thus, I specify three hypotheses along with their corresponding questions in order to develop the consequent research questions:

- *Research hypothesis 1.* The conversational and multifaceted identity of YouTube videobloggers establishes a YouTube community with its audience:

- i. *Question 1.1* How do videobloggers make use of communicative resources provided by the YouTube platform in order to craft their identity and discourse?
 - ii. *Question 1.2* How do videobloggers construct common ground, range of reference and bonding with the viewership via their performance?
 - iii. *Question 1.3* What characterises the communicative multifaceted identity of the videobloggers?
- *Research hypothesis 2.* The subsequent conversational and multifaceted identity of YouTube audience is jointly involved in the creation of a YouTube community and their YouTube microcelebrity:
 - i. *Question 2.1* How does the audience make use of communicative resources in order to produce their group identity and interdiscourse?
 - ii. *Question 2.2* How does the audience take part in the creation of common ground and range of reference with the videoblogger via their performance?
 - iii. *Question 2.3* How is the communicative multifaceted group identity of the audience characterised?
- *Research hypothesis 3.* The dialogic nature of YouTube, the collaboration, the co-dependency and convergence of both types of YouTube users *contribute to forming a* YouTube community *or a collaborative constructive community*:
 - i. *Question 3.1* From a communicative perspective, what type of discursive mechanisms stand out regarding the collaborative dimension of YouTube users?
 - ii. *Question 3.2* From a sociopsychological perspective of identity, how do the communicative features of YouTube users influence the production of co-dependent identities?
 - iii. *Question 3.3* From a sociopsychological and communicative perspective, how do the strategies of mutual engagement and ongoing negotiation interact in the development of the co-dependent identities of YouTube users and a convergent YouTube community of practice?

1.2. Research questions related to the (non)linguistic features of YouTube interactions

From the hypotheses and questions stated above, I have designed research questions and sub-research questions regarding the linguistic and nonlinguistic features of YouTube interaction. The hypothesis of this dimension is that *the discourse of YouTube videobloggers and commentators have specific (non)linguistic features based on the type of video*:

- *Research question 1.* What does the (non)linguistically-coded communicative performance of YouTube videobloggers and commentators reveal about the discourse?
 - i. *Sub-research question 1.* What types of (non)linguistic mechanisms are used? And, how often are they employed?
 - ii. *Sub-research question 2.* What type of lexical characteristics does the discourse feature? And, which items are the most frequently used?
 - iii. *Sub-research question 3.* What type of syntactic structures stand out? And, which formulaic expressions do they utilise repeatedly?
 - iv. *Sub-research question 4.* What type of variations and preferences are identified in the videos and in the comments and in the different types of video?
 - v. *Sub-research question 5.* What kind of in-video communicative devices are employed by videobloggers together with the spoken discourse?

On the other hand, the second hypothesis of this dimension is that *the specific linguistic and nonlinguistic features of YouTube videobloggers and commentators develop social identities and roles according to the type of video which reflect the creation of an online community*:

- *Research question 2.* How does the communicative performance of YouTube users characterise their social identity and how do they converge for the creation of a YouTube community?
 - i. *Sub-research question 1.* How do these communicative mechanisms contribute to the development of social and role identities? To what extent do they vary depending on the type of video, both tutorial and diary videoblog, for social and bond-building reasons?
 - ii. *Sub-research question 2.* How do these communicative performances contribute to the formation of an online community by means of external and internal disclosure, evaluation and criticism?
 - iii. *Sub-research question 3.* How does the communicative performance influence the creation of a community with organisational roles, in which videobloggers perform as *tutors, leaders and friends*, whereas audienceship perform as *tutees, followers and critics, and friends*?

1.3. Research design

Bearing in mind the research questions I have laid out, I suggest a variety of approaches. As reflected in Figure III.1.1 below, from a broader perspective, the examination is composed of two fundamental studies:

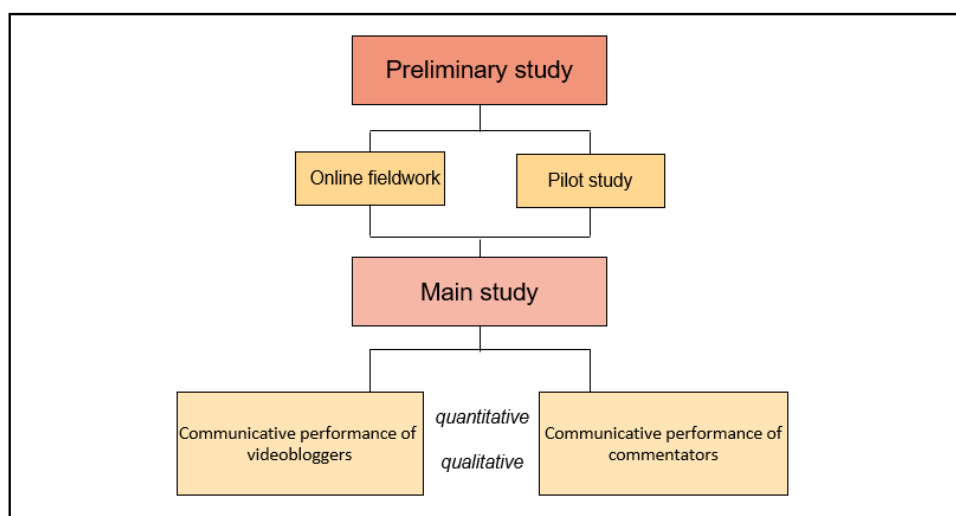


Figure III.1.1. Procedure of the analysis

The *preliminary study* revolves around the communication process in various IMPs by means of online fieldwork and later on through a pilot study concretely on YouTube. Secondly, two subsequent *main studies* centre on an analysis of the communicative content of YouTube users and their interaction. In the latter study, on one hand, I suggest quantifying frequencies and preference in use of communicative features. On the other hand, I set out to offer an in-depth descriptive and interpretative description of the discursive mechanisms and statistical data brought to light.

1.3.1. Preliminary study

This exploratory preliminary study includes two main parts: the cyberethnographic phase and, then, the pilot study¹⁹.

1.3.1.1. Cyberethnographic phase

The cyberethnographic phase comprises the preliminary examination of the potential data for the analysis with online fieldwork notes. The observational perspective allows the narrowing of the study scope to only one IMP community. Hence, in this preliminary examination I aspire to look into feasible hypotheses research questions, subjects and objects in the posited IMPs. During this observation period, I focus on aspects such as the interaction between IMP bloggers and their followership, their discourse, etc.

1.3.1.2. Pilot study

¹⁹ The cyberethnographic phase is further developed in *Section 1.3.1.*, whilst the pilot study is cultivated in depth in *Section 2.*

After the longitudinal ethnographic study, I opt for carrying out a pilot study to restrict the research questions stated previously and to get a closer look at the communicative resources employed for the recognition of more defined and accurate approaches for the analysis. The pilot study is executed as a small-scale trial to tweak the methodological techniques I will employ. On the account of this, I narrow in on one situated episode. In this phase I observe and describe the communicative practice of both parties: videobloggers and commentators. And, I also inquire into the identification of the types of videos and the profile of research subjects and communicative objects. For this, I decide on focusing on the most representative YouTube beauty videoblogger in the UK: Zoe Sugg (30), also known as *Zoella*. For several years and during the development of the study, Sugg is the beauty videoblogger with the highest number of subscribers in Britain on her main channel.

1.3.2. Main studies

Once the pilot study is elaborated, the lessons from the preliminary study allow me to conceive the two main studies: the quantitative and qualitative study of the communicative performance of videobloggers and their commentators.

1.3.2.1. *Quantitative study*

The purpose is to quantify the data with the goal of discerning patterns in the linguistic choices of YouTube communicators. To do this, by applying mixed discursive approaches I delve into the identification of statistical habits to bring to light frequentative preferences of lexical and syntactic structures, among others. The prevailing variable attached to the quantitative approach is the type of video; nonetheless, other variables are also involved.

1.3.2.2 *Qualitative study*

In this section the intention is to comprehend what the statistical data from the former examination reveals. Following this, I endeavour to highlight the implicatures of some common patterns over others concerning discourse and identity. By grasping the conversational identity of YouTube users, one can better fathom the sociopsychological perspective of the study, that is, the social identity and role identity of YouTube users.

1.3.3. Online fieldwork and its lessons

The analysis of IMP videobloggers can be a challenging task occasioned by the complexity of the platform and of the performance of the communicators (Herring, 2015). IMP amateur creators are found in platforms such as Instagram or YouTube. In addition, the platform and its configuration are not the only variables, discourses and the types and subtypes of IMP microcelebrities and creators might be crucial in a IMP analysis. To conduct the

preliminary ethnographic study, I state the research hypotheses along with their research questions. From this initial study, it is possible to produce insights for the pilot study.

1.3.3.1. Scope of the study and research subjects and questions

Throughout the online fieldwork, I use the website <https://socialblade.com/> and <https://www.statista.com/> to identify the potential subjects and IMPs for the preliminary analysis. The IMPs for the analysis are Instagram, Twitter, YouTube and Facebook. Moreover, I opt for the most representative YouTube videoblogger in a range of topics such as cooking, gaming, language learning and beauty. The first-stage process covers the identification of the research questions and hypotheses. Then, it concentrates on videos and comments since they are part of the social and conversational nature of IMPs. Appendix 4 displays the template of the table applied to this fieldwork analysis and to the main study subjects: IMP amateur creators with microcelebrity status and their commentators.

1.3.3.1.1. IMP videobloggers with microcelebrity status

Here I look at the ethnographic data, which involves the features of the profile of the amateur creator such as posting frequency, total number of followers, creation date of the account, etc. Later, I enquire into the type of content, which brings together images, videos, visual or audiovisual content and their features. By focusing on the communicative characterisation, both differences and similarities, I am able to distinguish patterns in the communicative behaviour. Finally, I concentrate on uniquely the written discourse, for example the type of sentence(s), addressee(s), topic(s), function of the message, etc.

1.3.3.1.2. IMP followership

At this juncture I study the audience data, which entails the profile traits of the audience as a group. These traits vary from how often they share comments, the number of comments and their variability per post. Besides, I analyse the type of content shared, for instance images, videos, emoticons, visual or audiovisual. Equally, I pay attention to the shared and specific communicative features. Finally, I centre on the written discourse covering the type of sentence(s), addressee(s), topic(s), function of the message, etc.

1.3.3.2. Lessons from the ethnographic analysis

From the longitudinal ethnographic study, I identify the research lessons and convenient modifications to design the pilot study. They cover dimensions such as platform, research subjects, discourse, data selection and organisation and the simulation of the analysis.

1.3.3.2.1. Regarding the platform

Before carrying out the pilot study on YouTube, I explore other platforms such as Instagram, Twitter, and Facebook. After this, I identify YouTube as the most fitting IMP

due to its unique complex function. Although all IMPs share features, YouTube platform goes beyond and can be described as a *television 2.0* or *post-television* as a result of its large-scale videoblog characteristic. On the other hand, Instagram, Twitter and Facebook are IMPs whose essential function is socialising and sharing small bits of life. In fact, these three platforms are mostly employed for self-promotional or/and bond-building and interactional intentions. Even amateur creators often use them to promote the release of a new YouTube video post. YouTube stands out as a platform with a real macroblog purpose linked to the length and number of videos which can be shared. However, whilst posting on YouTube is less frequent –for instance once or twice a week, on microblogs sharing stories and daily posting occurs usually twice a day. In microblogging IMPs there is a higher number of comments, yet many times these commentators are not followers. Indeed, because of the tagging system (#) of Instagram or Twitter, their function is the obtainment of more viewers. Aesthetically, microblogs have further edited content, post captions tend to be brief and are aimed to show presence online.

1.3.3.2.2. Regarding research subjects and questions

This phase aided in pinning down the most appropriate profile of the subjects of my main analysis. Although there are many types of videobloggers, here I delineate the ones who better represent this pioneering *television 2.0 phenomenon*. Due to the quantity of data, I choose beauty gurus as the most suitable online amateur content creator to answer the hypotheses and research questions because of their pioneering work on YouTube. However, the communicative performance of users varies in proportion to the type of IMP. Consequently, the types of commentator also deviate depending on the IMP, type of account, post or video. Thus, I must reflect on the most convenient research questions.

1.3.3.2.3. Regarding data collection and management

In view of the quantity of data, there is a need for a software to download the data. Even though data can be manually downloaded, one of the most representative features of online communication is that is natural and quasi-informal. Thus, one might consider organising and editing the data based on the goals of the study to construct a well-structured dataset. Owing to the dimensions of the dataset, I design a multilayered corpus and sub-corpora to facilitate obtaining results and to manage them appropriately. Besides that, a coding system is necessary to work on the data to arrange them in terms of specific study features.

1.3.3.2.4. Regarding the simulation of the examination

I also use some softwares to analyse the data. Because I decide on a qualitative, but also a quantitative, approach, a specialised software is required to quantify the corpus

information. Considering the goals of the study, I prefer multiple approaches to provide strong and supportive reasons to defend the hypotheses.

2. Methodological procedure

This section encompasses the methodology from a descriptive perspective. Within the ensuing three sections, I address my attention to the three analytical phases. *Section 1* is centred on the pilot study and I give details of its design and its main objectives. Subsequently, I describe the variety of lessons learned from it. Later on, *Section 2* refers the main study. To begin, I span the multiple approaches involved in the analysis. And, thereafter I cover the procedure and its different dimensions. In *Section 3*, I delve into the varied research aspects related to the data analysis.

2.1. Preliminary phase: pilot study

The preliminary pilot study conducted allows for the observation of the data on a small scale. In this manner, I can gain better insights into the research procedure and refine the research design of the main study. By identifying the proper sampling of research subjects, questions and sub-research questions I can increase accuracy and narrow the methodology. For the pilot study, I design a preliminary research study with some initial research questions. The pilot study is carried out with various aims in mind. Firstly, one goal was to become acquainted with the research material to detect any potential obstacles which may slow down or impede the analysis. This might avoid possible negative effects when developing the definitive analysis as well as helping to see whether the technique and toolkit are suitable for the research goals. Second, here I intend to learn about the adequacy of the methodology proposed in the research design. For that reason, it might be possible to respond to the questions proposed and to consider necessary changes. From it, adjusting and adapting the methodological technique is the third goal.

2.1.1. Research design

The preliminary research design of the pilot study entails the visualisation of shared and specific communicative features employed by YouTube videobloggers and commentators. Further, to better apprehend the suitability of the platform and its users I explore: the growth, involvement and impact of the website on other industries, the history of the practices on this platform along with the frequency of posting. In relation to the YouTube users I heeded the communicative performance of videobloggers and commentators. I focus on the content and their discursive strategies to reveal personal information. Also, I extract a taxonomy of the types of comments and commentators.

2.1.1.1. Setting

After the ethnographic phase, I observed that IMPs such as Instagram, Twitter and Facebook acquired a rather supportive goal due to their bond-building and microblogging function; therefore, they were rejected. Another reason is that YouTube stood out as a unique IMP in view of its features and its complexity. The number of users, time users spend on it, social impact and content volume on YouTube are also reasons for this choice. Among the varied platforms, I also limit my analysis to data from YouTube given its historical solidity. Since its creation, YouTube has not stopped growing and has become an industry and business. The website has reached the point at which videobloggers can live off video-making by earning an income from advertising companies.

2.1.1.2. Subjects

To conduct the pilot study, before choosing its subjects I monitored a number of YouTube channels of diverse genres. As I have mentioned earlier, there is a wide variety of online videobloggers –i.e. gamers, musicians, fitness, cooks, etc. After considering all possibilities, amateur beauty gurus are the YouTube videobloggers with the most practice due to their early start. In fact, beauty videobloggers are among the ones with the highest income from IMPs as well as the pioneers in developing YouTube discourse and practice. After contrasting the top 250 YouTubers in the UK ranked by subscribers together with top 250 of YouTubers all over the world ranked by the number of subscribers and *how to & style* section, I choose the most representative YouTube videoblogger in beauty in the UK²⁰, Zoe Sugg (30) also known as *Zoella*. Sugg is the beauty guru with the highest number of subscribers in Britain on her main YouTube channel. Here, the object of the examination is the most viewed videos on her YouTube channels. I also look at her interactional performance and her audience closely. I decided on performing a focused ethnographic and statistical analysis to prove the validity of the design of the main study. In this way, I can identify these videobloggers as the key population due to their qualified profile as well as their consolidated communicative performance. Their performance involves the semi-disclosure of their personal identity and engaging techniques to motivate the disclosure of personal data from the audience.

2.1.1.3. Data materials

For the study, I discover some features related to the arrangement of videos. First, I discern three types of videos which I categorise into *personal*, *professional* and a third *hybrid category* which combines the former two types. I also see that videobloggers tend to have

²⁰ Due to the preference in previous studies as a researcher for an English-speaking country.

more than one channel per account. Likewise, there were two active channels in Sugg's account, hence both channels were consequently explored. In like manner there are many types of YouTube videobloggers and videos, it is not possible to find the same discourse in all the comments on beauty videoblogs. In other words, there is a preliminary distinction of types of commentators. Nonetheless, as I explain in the following section, some variations in the discourse of commentators depend on the type of video.

2.1.1.3.1. Criteria of data selection

To categorise the study videos, videos were ranked based on their number of views. Number of views determines the popularity of the videos amongst the viewers. After downloading all comments, fifty comments ($n=50$) per video were used for the pilot study. Yet, in the event that some comments were spam or advertising comments, or other difficulties arise, an additional sum of ten comments ($n=10$) was added. Regarding the videos for the pilot study, I selected: one personal diary videoblog and one tutorial.

2.1.1.3.2. Data collection

For the data collection, the first criterion for the selection of subjects was that they had the highest number of subscribers and for the videos that they were the most viewed personal and professional videos after exploring both channels. Then, videos were downloaded with online freeware²¹. Concerning the comments, they were manually downloaded in an Excel file in the form of a database with all the attached information. Meanwhile, videos were transcribed manually. Both transcripts of comments and videos were converted into *txt*. files to be examined through the corpus software *Antconc*.

2.1.1.3.3. Data analysis

To collate the verbal data for the analysis I performed searches within *Antconc*²² concentrating on lists of frequency according to word types. The display of the data in the corpus software allowed the visualisation of patterns. Here I also covered the examination of the nonverbal dimension with a multimodal discourse analysis. Via ELAN²³, video-based data is inspected with a special and narrowed angle: eye gaze, uhmmed, laughter, other characters and places together with the transcription. Moreover, to pinpoint to what extent the study should be developed to provide convincing and conclusive responses to

²¹ Online Video Converter -<https://www.onlinevideoconverter.com/es/youtube-converter>

²² Software for linguistic corpus analysis. This is further developed for the main study.

²³ A multimodal analysis software.

the proposed questions, I use a flexible table for fieldwork annotation which included the suggested research questions along with some open-ended questions.

2.1.2. Objectives

This pilot study aims at providing some preliminary answers to improve the main analysis so the results acquired can be accurately presented. Thus, this preceding study has its own goals and research questions.

2.1.2.1. *Pilot study goals*

The pilot study helps in the narrowing of the research questions of the study to afford more accurate results. Similarly, I pursue to see the extent the profile of the candidate subject is adequate for the analysis in relation to the research variables. Additionally, I assess the validity of the data, particularly its complexity, to obtain reliable results. This involves the exploration of potential theoretical and analytical approaches as well as the arrangement of the analysis for its systemic process and for the construction of sub-corpora.

2.1.2.2. *Pilot study research questions*

Other supplementary targets are the pilot research questions which assist in the design of the main study. In this case I aim to inspect communicative variations and understand the underlying reasons which might affect the results. This pilot examination involves studying the length, content, discourse, addressivity and other variables considering the type of video. Given the previous goals, the research questions of the pilot study are:

- To what extent does the profile of the research subjects equate with the criteria for selection?
- To what extent are the proposed research design and procedures reliable and convincing in relation to the production of results?
- To what extent does the research corpus for this analysis need to be edited to conduct the study effectively?

These research questions already have in mind the proposed research questions and research sub-questions for the main study. For this reason, the pilot research questions might prove the suitability of the research design, the procedure and the outcomes to identify lessons which in turn will improve the research and possible setbacks.

2.1.3. Lessons

The pilot study affords a series of lessons to improve the main study. These lessons have been arranged by criteria for the data selection, subjects, procedure and its analytical tools.

2.1.3.1. *Lessons on recruitment and sampling of subjects and data*

Given that I collected data from only one videoblogger for the preliminary study, I attempted to make comprehensive contact with her communicative performance with a focus on multiple dimensions. From it, I could identify some aspects which can influence the analysis. After the pilot study, I then learnt that there are some lacunae in connection with the recruitment and sampling process. First, there is a need for more itemised features for the selection of research subjects. At this stage, the goal was to specify the number and types of subjects, the date of their first publication or the number of videos published. Second, a more precise list of criteria is requested to settle on the study comments and sample size. For the recruitment of videobloggers, it is relevant to deal with the publication date of the video, the profile of the videoblogger, the types of videos, the number of comments and the length and parts of the video. Whilst, for the choice of comments, I must address that (a) there are significant variances between the first comments posted and those published later, (b) in 2014 YouTube launched the option of controlling the visibility of comments, (c) their publication date and (d) the number of comments which allow the identification of patterns along with the exclusion of off-topic comments.

2.1.3.2. Lessons on method choice and analytical tools

After having explored the data collected, I verified that the method proposed is adequate for the pursued aim. Yet, some adjustments might be needed to obtain conclusive results. In view of the necessity of applying assorted approaches to scrutinise the data, it would be necessary to develop a more organised analytical and data exploratory structure. To hasten the analysis and collection process, computer software and analytical tools are essential to quantify the numerical data. Also, there is a need for detailed procedure and study phases. Consequently, a specific software for each task is necessary. It is moreover a prerequisite to identify formulas to find patterns and to carry out variable-based searches in the corpus.

Concerning the software, Antconc allows the researcher to choose the most accurate UCREL Claws Tagset to identify patterns since it offers an array of options regarding searches. To use Antconc, the data set has to initially undergo an adaptation and then the files must be changed into the format *txt*.

2.1.3.3. Lessons on analysis materials

To avoid obstacles, I cover issues which may interfere in the research such as privacy issues –i.e. the names of users, use of emoticons –i.e. <3, word repetitions, extra spaces, punctuation problems –quotation marks (“...”) or guillemet angle quotes, angle brackets, or carets (<...>). Throughout the corpus there were data which needed a specific adaptive transcription for the software –i.e. emoticons, repetitions, capital letters and abbreviations.

For the searches, wildcard signs might also go through a modification process to avert potential misunderstandings with other punctuation marks used as search symbols such as question mark (?). As a means to manage the study data, it may be useful to obtain freeware to pinpoint spelling errors. Owing to the presence of spam, self-promotional and violent comments, I also considered which comments should be counted or omitted from the analysis corpus or even the creation of ‘Other’ section. On the other hand, to facilitate the study of variables and the statistical approach, it was considered how to address an array of study dimensions such as the shooting, location, movement, objects, topics and other beings; the discursive performance involving the list of speech acts, of syntactic form of each speech act and word frequencies. Similarly, an approach was required to regard the labels in the multimodal analysis such as the location, the time range of the speech act and the parts of the video –introduction, body and closing– and gestures. After the research software (tool)kit, a sophisticated data management and the editing process, these choices were expected to avoid confusion during the searches, downloading mistakes or processing comments.

2.2. Main study: approaches and conventions

In this section I explore the theoretical approaches applied to the analytical and explanatory exploration of the study data.

2.2.1. Approaches

Following the premises laid out in the research hypothesis, questions as well as the lessons from the pilot study, the complexity of the communicative performance of YouTube interactants goes beyond linguistic competences. Instead, it relies on a complex package of communicative competences. Linguistic competence is defined as the ability of a speaker-hearer to converse and understand language in a grammatically-correct manner (Ottenheimer, 2006, p. 95). Whilst communicative competence covers four other competences (Canale & Swain, 1980): *grammatical* –ability to use words and rules correctly, *sociolinguistic* –ability to use language appropriately, *discourse* –ability to use language cohesively and coherently, and *strategic* –ability to use appropriate communication strategies. In the event of mediated discourse analysis (MDA) or rather computer mediated discourse analysis (CMDA), Herring (2004) argues the analysis runs the risk of not selecting the most suitable research data given its size, hence she suggests employing a toolkit for CMDA. Herring (2004) points out that the examination of discourse showcases patterns which represent the communicative choice of speakers. Furthermore, one might find differences in cues used among the assorted online communities. Thus, it is

crucial to familiarise oneself with the setting since online contextualisation cues perform as local norms of online social communities. Then, this mediated discourse analysis takes insights from a wide array of approaches such as multimodal discourse analysis, critical discourse analysis, conversation analysis, pragmatics or *cyberpragmatics* (Yus, 2001), and some of genre analysis including principles such as speech act theory (SAT).

The fact of examining *the use of situated language*, as understood from the perspective of interactional sociolinguistics (IS) or new media sociolinguistics (Androutsopoulos, 2006), provide the opportunity to examine the intersection of social behaviour and linguistic knowledge to generate meaning in conversation (Bailey, 2008). This approach relies on the interpretation of *contextualisation cues* in interaction and this involves a broad range of interactional parameters such as conversation analysis, normative expectations, practice, etc. Contextualisation cues *function as stimuli to inferential processes*. Therefore, many disciplines such as anthropology, linguistics, pragmatics, conversation analysis (Gumperz, 1982) come to the fore and converge. Due to its multidisciplinary stance, this perspective best suits the research goals of this thesis. Here I delve into “the means by which speakers signal and listeners interpret what the activity is, how semantic content is to be understood and how each sentence relates to what precedes or follows” (Gumperz, 1982, p. 131). Communicative performance and linguistic activities are habitually shared by *communities of practice* (Wenger, 1998). When expectations are not fulfilled speakers are deemed to be non-members because of miscommunication, for instance the lack of shared knowledge of cue meanings. In this manner, interlocutors perform as “co-operative agents” (*ibid.*). From macro-scale to micro-scale approaches, here I also opt for CDA which views “language social practice” (Fairclough & Wodak, 1997) to understand these online social encounters, since the approach understands that the world is constructed discursively within its social structures (Fairclough, 1992).

2.2.1.1. Discourse analysis

On the basis of the definition provided by Cook (1989), discourse analysis (DA) involves the inspection of “how stretches of language, considered in their full textual, social and psychological context, become meaningful and unified for their users.” The foci of DA are the linguistic dimension linked to its context (McCarthy, 2002). This view defends that language does not work independently from the situation. Indeed, it should be examined in context. Fairclough (1992) defines language use as “a form of social practice, rather than a purely individual activity or a reflex of situational variables”. Discourse is in fact “shaped and constrained by social structure” (Fairclough, 1992).

The aim of the discursive approach is to concentrate on the linguistic dimension of text in terms of the communicative event (Cook, 1989, p. 13). This has been under examination by those who analyse conversations (referred in Wu, 2013, p. 88 Austin, 1962; Searle, 1969; McCarthy, 2002, p. 5) put speech act theory to use and pragmatists (Levinson, 1983; Leech, 1983). Thereby, it is necessary to resort to “real data” (Riggenbach, 1999, p. 5) obtained from naturally occurring communicative episodes. This “is essential for insight into actual language use” (Riggenbach, 1999, p. 5). As van Dijk (1999, p. 4) conveys, CA and CDA have been developed with the purpose of “doing-social analysis-by-doing-discourse-analysis” and they can complement each other mutually. By virtue of this, discursive techniques are related to social encounters which are associated with social identity and power (Ochs, 1996). The procedural method of discourse analysis, according to Fairclough (1989), centres on:

- the *text* – takes into account the linguistic organisation with a focus on identities, actions, representations;
- the *production process*, *interpretation process* and *discourse practice* – by interpreting the intertextual analysis with a focus on linguistic resources such as style, genres or discourses; and,
- the *sociocultural practice* – situated or contextual interaction.

Fairclough (1992) opts for a three-dimensional process. First, textual analysis focuses on textual, discursive and social aspects, which is addressed to “vocabulary, grammar, cohesion and text structure” (p. 75). Second, discursive analysis focuses on the different “processes of text production, distribution and consumption” (Fairclough, 1992, p. 78).

Discourse denotes a manner of producing speech and comprehending the world. Accordingly, Fairclough (2003, p. 124) envisages *discourse* as manners of symbolising dimensions of the world including “the processes, relations and structures of the material world, the ‘mental world’ of thoughts, feelings, beliefs and so forth, and the social world.” It is additionally shared by a group of individuals. In fact, this aspect goes hand in hand with the idea of consistently applying certain formulaic expressions (Riboni, 2017a, p. 195) or *metadiscursive* or “interpersonal resources” (Hyland, 2015). Influenced by the *interactional resources* engagement markers and self-mentions of Hyland (2005, 2015, see Appendixes 8 & 9) found in academic texts, Riboni (2017a, p. 196) identifies four forms of engagement markers: *conversational features* –greetings, leave-takings, appellatives, etc.; *questions and directives*; *evaluative items*; and, *deictic expressions*.

2.2.1.2. *Critical discourse analysis*

Critical discourse analysis (CDA) is a subfield related to power (Sunderland, 2010, p. 222) which involves the application of a combination of diverse approaches. Based on the three-level model of Wodak (2008), Sunderland (p. 222) extrapolates CDA to other social contexts by identifying these levels of analysis:

- a) the wide, historically-informed societal context,
- b) the specific societal context in question,
- c) the *genre* in question, together with consideration of the specific speech event, including topic and participants,
- d) relevant discourses articulated (provisionally identified and named), and
- e) specific linguistic features.

I also borrow some insights from this theory jointly with others, considering that it is crucial for the study to locate power positioning. This approach is de facto a ‘social theory’ which views “linguistic data as a social practice” (Baker *et al.*, 2008, p. 280). There is an interest in the interpretation of the “structural relationships of dominance, discrimination, power and control” by means of linguistic mechanisms by paying attention to grammatical forms in genres or social contexts (Baker *et al.*, 2008, p. 280). To this effect, context performs as a “socially constitutive” element in discourse analysis (Fairclough 1992, p. 64). And, it should be also considered to fathom the meaning of the conversational text in interaction (Van Dijk, 2005). Therefore, CD is perceived as a “multidisciplinary activity” (Fairclough, 1992).

2.2.1.2.1. *Multimodal discourse analysis*

This approach put language mostly emerges together with other communicative resources in “the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sounds” (O’Halloran, 2011, p. 1). Semiotic resources mirror sensory modalities –visual, auditory, tactile, olfactory, gustatory, kinaesthetic– in what is called *multimodal phenomena* (O’Halloran, 2011, p. 2). This relies on the approach of Halliday which is concerned with both text and context. There are also different contextual approaches to speech, sounds and music (c.f. van Leeuwen, 1999) or action and gesture (Martinec, 2000).

2.2.1.3. *Genre analysis and text linguistics*

Another term which is intimately associated with the concept of discourse is *genre*. Discourse tends to be related to a specific linguistic convention of features in a space or social setting. Genre meanwhile alludes to the type of text with specific linguistic features.

In the words of Miller (1984), *genre* denotes a “typified rhetorical action based in recurrent situations”. This connotation has been applied to an infinite number of (con)texts, including distinguish the variety of textual typologies in the diversified online environments (Bhatia, 1998). When approaching genres, the problem in online environments is that many parameters should be taken into consideration: filming techniques, linguistic conventions, and the role and performance of the participants. Genres have to some degree broader forms and open-ended sets (Schauber & Spolsy, 1986). Text types allude to closed categories based on linguistic features. They allow us to “classify texts in terms of communicative intentions serving an overall rhetorical purpose” (Hatim & Mason, 1990, p. 140). Therefore, founded on a cognitive dimension, Werlich (1979, p. 71ff.) distinguishes five main text types:

- a) *description* –differentiation and interrelation of perceptions in space,
- b) *narration* –differentiation and interrelation of perceptions in time
- c) *exposition* –comprehension of general concepts through differentiation by analysis or synthesis,
- d) *argumentation* –evaluation of relations between concepts through the extraction of similarities, contrasts, and transformations, and
- e) *instruction* –planning of future behaviour with option (i.e. advertisements, manuals, recipes) or without option (legislation or contracts).

Later, this taxonomy is borrowed by other studies (Hatim & Mason, 1990; Hatim, 1984), scholars turn to linguistic conventions by paying attention to syntactic structures. The lexical dimension is covered following the “degree of specialisation” from classifications made by Calsamiglia and van Dijk (2004) and Garzone (2006). From this genre approach, I also embrace the inclusion of *moves* and *steps* in the rhetorical organisation of texts (Swales, 1990; Bhatia, 1993).

2.2.1.4. Conversation analysis

More generally, this study understands that conversation analysis (CA) operates predominantly on “the organization of interactive language use” (Hoey & Kendrick, in press, p. 2) and “the organisation of social act through talk” (Mazeland, 2006, p. 153). In fact, the goals of CA are aimed at the characterisation of “how the various sub-systems of talk combine, and to provide an account of the mechanics of talk [...] prosodically, grammatically, and lexically” (Gardner, 2004, p. 264). This definition applies directly to the intentions of the present study. This procedure is mostly “inductive, micro-analytic, and [...] qualitative” (Hoey & Kendrick, in press, p. 2). Here the analysis is the association

“between language structure, linguistic practices, and the organization of turn taking and of sequences” in conversation (Ochs *et al.*, 1996; Selting & Couper-Kuhlen, 2001 as referred to in Mazeland, 2006, p. 161). That is, language is seen as the origin of “social action”. This standpoint is taken in the qualitative examination of the research data. From this approach one can gain an understanding of the use of “naturally occurring conversation” (*ibid.*). CA allows for the sociological conceptualisation of the most basic social act through language. The focus is however “talk rather than language” (Gardner, 2004, p. 262). Inspired by *ethnomethodology* by Garfinkel (1967), CA sees conversation at the centre of “social organisation” (Sacks, Schegloff & Jefferson, 1974). The fundamental belief is that daily life activities shape *social order* (Garfinkel, 1967). As Gardner (2004, p. 267) explains, CA suggests looking at “the fine detail of talk, of the underlying structures that members of the social group draw upon to constitute their social world.” From the main scopes included in this qualitative approach: *turn-taking*, *sequence organization*, *turn design*, and *repair* (Hoey & Kendrick, in press, pp. 3-4). This study also takes from CA analytical aspects such as the transcription, the data collection and relative data analysis.

Despite the preferred qualitative usage of CA and the scepticism of its quantitative approach (Schegloff, 1993), a quantitative perspective can construct a new viewpoint such as the relation between a reaction or speech act coupled with reaction time as Schegloff, Jefferson and Sacks (1977) observed. Indeed, *time* or temporality –for example, silence or simultaneous talk in conversation– is one of the features which defines CA (Gardner, 2004, p. 263). From a CA viewpoint, the analysis requires tackling the following three main elements borrowed from ethnomethodology (Garfinkel, 1967; Gardner, 2004, p. 266) *accountability*, *reflexivity*, and *indexicality*:

- *Accountability* –the manners through which speakers communicate their daily activities via in-talk episodes,
- *Reflexivity* –the belief that such accountability reveals the talk in all its aspects: “the field of action, the settings, the practices of talk, the actions and activities of a social interaction” and
- *Indexicality* –the belief that meanings in language are allied to the locus in which they are employed. This is linked to the deictic idea that “*all* language is indexical” and that the choice of utterances works jointly with the “local conditions”.

The organisation of conversation involves many aspects such as “turn taking”, “turn organization”, “action formation”, “sequencing”, “repair”, “word/usage selection”,

“recipient design” and “overall organization of the occasion of interaction” (Schegloff *et al.*, 2002, pp. 4-5). In this study I focus special attention on:

- *Turn-taking* revolves around “when and how people take turns in conversation.” (Burns, Joyce & Gollin, 1996, p. 18), that is, how interlocutors “hold turns, pass turns, get in and get out of a talk” (Wu, 2013, p. 88). It centres on the point at which speakers exchange turns via communicative devices. This moment is called Transition Relevance Place (TRP) (Yule, 2000, p. 72). This communicative event extends to: overlaps, pauses, eye-contact or body gestures (Wu, 2013, p. 89) or even backchannel responses or *feedback*—i.e. *right, yeah, really* (McCarthy, 2002, p. 27).
- *Adjacency pairs* and *sequence organisation* refer to the “sequencing of actions in talk.” In other words, there is the belief that the conversation sequence is structured according to *adjacency pairings* (Schegloff & Sacks, 1973). They mean “the pairs of utterances in talk, [which are] often mutually dependent” (McCarthy, 2002, p. 119) i.e. greeting-greeting or congratulation-thanks. They can be distinguished between *first pairs*—questions, requests, offers, invitations, advice and informings (Gardner, 2004, p. 272)—and *second pairs*—answers, acceptances, rejections, declines, agreements, and disagreements” (*ibid.*). Despite these fundamental generalisations, cultural or situational deviations might affect adjacency pairs in social settings, for instance in role relationships (McCarthy, 2002, p. 121).
- *Repair* can act as adjacency pairs as well; they are in fact a sort of interactional pair. They are usually employed when “troubles of hearing, production, or understanding” occur (Gardner, 2004, p. 274). Interactants can resort to *self-repairs*, when it is self-motivated, or, *other-repair*, when an interactant corrects the other speaker (Cook, 1989, p. 55).
- *Turn design* focuses on how individuals formulate their conversational turn and conversational content in the adjacency pairs. In CA, turn design subsumes “aspects of grammar or the way in which a turn of talk, or a turn constructional unit, is put together” (Gardner, 2004, p. 275). From a linguistic perspective (cf. Ono & Thompson, 1995), practitioners pursue the analysis of units of talk called the *turn constructional unit* (TCU) i.e. a word, a phrase, a clause, or a sentence (Sacks, Schegloff, & Jefferson, 1974).

Following the analytical procedure of this approach, I opt for the use of transcriptions, collection of cases for the study from naturally occurring events.

2.2.1.5. *Speech act theory*

CA provides a “minimal unit of human communication” which is a *speech act* (Searle, Kiefer & Bierwisch, 1980, p. vii). *Speech acts* can take the form of sounds, words, phrases, etc. They are identified due to the conventions interactants follow, and what they imply them. Following Austin’s theoretical distinction of communicative acts (1962) between *locutionary*, *illocutionary* and *perlocutionary* acts, illocutionary acts become the source for Searle’s (1969) classification. The Searlean classification includes five types of utterances: *assertives*, *directives*, *commissives*, *expressives* and *declarations* –although other scholars, for example Bach and Harnish (1979), organise them as *constatives*, *directives*, *commissives* and *acknowledgements*. The Searlean classification is still the most influential regarding speech act theory. Benson argues that *text-messaging systems* serve as an emulation of spoken turn-taking system (2015, p. 90) and “conversational” (Marcoccia, 2004; Paolillo, 2011). As a defender of the conversational nature of YouTube platform, he proposes a combined approach based on *conversation analysis* (CA) and *speech act theory* (SAT). As Benson (2015, p. 94) explains, in interaction a *move* implies one or more interactional acts which can signal “what the speaker intends, what s/he wants to communicate” (Stenström, 1994, p. 30). Likewise, Halliday (1994, pp. 68–69) speaks of “act” as an “exchange.” Influenced by the *speech act theory* (SAT) and Benson’s classification of speech acts (2015 based on Stenström, 1994), I elaborate a taxonomy of speech acts to explore the communicative data and response of commentators.

2.2.1.6. *Corpus analysis*

One of the advantages of carrying out research online is that World Wide Web performs as a very suitable source and as a linguistic corpus (Meyer *et al.*, 2003). As viewed by Sinclair (1991), the Web has turned into a large-scale source for research given its accessibility and tracking possibilities. Interestingly, even though World Wide Web is a global multi-lingual space, 68.4% of the information is produced in English language (Pleasants, 2001). Therefore, corpus linguistics (CL) acts as a methodological mechanism to accomplish the study goals given the vast amount of data I aim to analyse. A corpus might be used as a repository of examples (Flowerdew, 1997) and it is particularly practical for the development of (C)DA as here, both for qualitative and quantitative analyses. The most common analytical choice is concordance analysis (Magalhaes, 2006). Gathering a multimodal corpus magnifies the opportunities to enable one to discover systematic patterns objectively. Through this approach, I obtained the collection of conversational

transcripts as well as *word lists*, that is, “[the] higher frequency of particular words or clusters” (Baker *et al.*, 2008, p. 278) in a corpus.

2.2.1.6.1. Statistical analysis

Statistical data were of great utility to represent rates based upon frequency. Despite not allowing one to fully represent the results of this study, I was able to learn from statistical methods (Wilkinson, 1999, p. 595) the importance of the accuracy of *population* and the sample, that is, the criteria for inclusion and exclusion of research subjects and data.

Although data is mostly taken from a naturalistic context in CA, within the framework of statistical approach, it is relevant to take into consideration the “need to minimize effects of variables that affect the observed relationship between a causal variable and an outcome” (Wilkinson, 1999, p. 596). *Variables* are understood as “confounds or covariates” (*ibid.*). Within the measurement, variables imply “a set of observations a value from a set of possible outcomes” (Wilkinson, 1999, p. 597). Amidst the diversity of variables, it is important to name them –*format, time, place, personnel who collected data* (Wilkinson, 1999, p. 598). It must be clearly stated how they may affect the results and how I deal with this “*experimenter bias*”.

2.3. Methodology of data analysis

Here I endeavour to elaborate the research procedure which will be applied to the research data. The study is developed using a three-phase process and it requires applying approaches from a macro to micro scale. Figure III.2.1 below represents the methodological procedure employed in this thesis to analyse the discursive and conversational identity of both YouTube videobloggers and their audience.

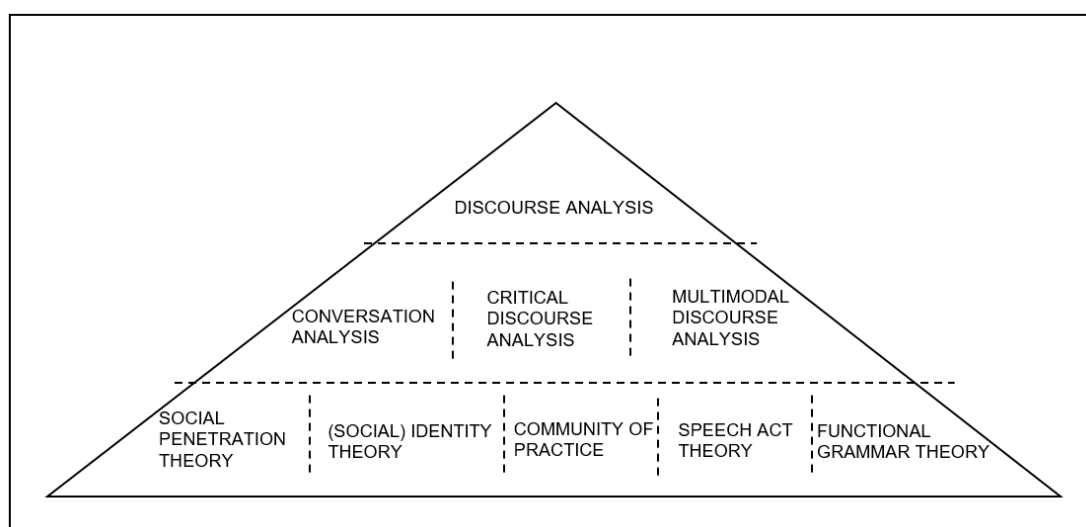


Figure III.2.1. Analytical approaches

Because of the interactional sociolinguistic perspective in this dissertation, discourse analysis becomes the most influential analytical approach and it borrows insights from conversation, critical discourse analysis and multimodal discourse analysis. Following these analyses, I utilise sociolinguistic theories such as speech act theory and functional grammar theory, which will be further explored by means of (social) identity theory, social penetration theory and the community of practice approach. Then, pursuant to this schematic diagram, the three-phase study is made up of a prephase followed by two main phases: quantitative and qualitative analysis.

2.3.1. Prephase: collection and primary management of the data

This early stage involves the collection and management of the research data to create the corpus. This entails the collection and the transcription of the data taking into account the profile and selection criteria of the subjects for the creation of the corpus. Subsequent to the selection of the collection, I downloaded and acquisition of the transcripts of the communicative practice of participants. Following this, I worked on preparing the transcribed data for the analysis by means of a process of editing and adaptation of the texts. The corpus is made up of a total number of six ($n=6$) videos and their corresponding user comments ($n=600$). From the most subscribed British beauty female amateurs on YouTube, I chose the most viewed personal and how-to videos. Three videos or three transcripts of personal vlogs from each YouTube content creator and three other videos and transcripts of professional vlogs from each content creator, that is, a total of six videos. Similarly, another part of the corpus came from six collections of comments of which each collection comes from each video selected. That is, from this large corpus, various (sub)corpora are continuously segmented for the analysis and obtainment of results. The sub-corpora are of great utility for the finding of patterns based on the varied criteria selected in the searches. All in all, one personal and one professional video were taken from each online YouTuber. From those videos, one hundred ($n=100$) comments were downloaded. In other words, the corpus amounted to twelve ($n=12$) transcripts, of which six ($n=6$) are videos, three personal and three professional and the other remaining six ($n=6$) corpora are the collections of one hundred ($n=100$) comments each, that is, a total sum of six hundred ($n=600$) comments.

2.3.1.1. Study subjects

This section involves the criteria for the selection. For this dissertation, the selection criteria address two different parties: vloggers and commentators. Subsequently, the corpus

is formed by the video-based data and the comments on the most subscribed online beauty female amateurs on YouTube in Britain.

2.3.1.1.1. Criteria for the selection of study subjects: videobloggers

As stated in the preliminary and pilot study, I centre on beauty amateurs who practise videoblogging on YouTube. They show a series of characteristics which represent their amateur history and practice as well as their microcelebrity status. From this premise, I list below a number of features which define the principal study subjects.

- (1) They should have celebrity status, that is, a large social reach. To have said status, they should have a high followership or a high number of subscribers and consistent viewers. They should also have an extensive background in video production on YouTube. That is to say, they should then have a minimum of between nine and eleven years of videoblogging experience.
- (2) They should perform as videobloggers, which means that they must update regularly and they should live off their videoblogging.
- (3) They should be female videobloggers so as to hinder the interference of gender-based communicative features in the results.
- (4) Fourth, to avoid variables based on nationality these YouTubers should have been born and raised in Britain as well as videoblogging in Britain. It is important to clarify this given that some of them travel very often or live in another country.

In total, selected the three most subscribed female videobloggers on beauty content on YouTube based in the UK. In order to determine the three most subscribed female videobloggers on YouTube working on beauty content, I resort to a third-party service – <https://socialblade.com/> – which tracks all data related to content creators on IMPs.

2.3.1.1.2. Criteria for the selection of study subjects: comments

The criteria I use are the following:

- (1) Instead of using the first one-hundred comments posted in a video, for this corpus I turn to the most positively rated first one-hundred comments.
- (2) Within this collection, as explained in the section of lessons learnt from the pilot study, aside from finding comments addressing the in-video comments, other comments with self-promotional content, spam or containing hate speech are found. For this study, they are included in the corpus for the analysis. On the other hand, hate speech is included in specific types of comments, self-promotional and spam comments are attached to the ‘Other’ section.

2.3.1.2. Acquisition of the data corpus and software toolkit

Although most online platforms allow the acquisition of data with basic manual mechanisms, according to the nature of the content I decide on using alternative techniques to get all information and to facilitate its arrangement. For this reason, several software tools are needed in light of the type of content and stage of the analysis. In the case of video-based data produced by YouTube content creators, I draw on a website which allowed the successful downloading of YouTube videos. Under the name of Online Video Converter –<https://www.onlinevideoconverter.com/es/youtube-converter>, one is allowed to download videos in any format. For this study, the formats of choice are MP4²⁴ and .wav for the multimodal discourse transcription and analysis in other software. For an accurate multimodal discourse transcription and subsequent analysis, I employ *ELAN* software. In the case of the appropriation of comments, I opted to obtain all the comments and their metadata manually. To do that, I availed myself to an Excel file where the data is automatically organised in an Excel database with the relevant information.

2.3.1.3. *Transcription and adaptation of the data*

As soon as the data –videos and comments– were collected, I worked on the transcription of videos and the preparation of the comments for the analysis. The data was made up of text as well as it is required to establish codes based on the type of video and videoblogger.

2.3.1.3.1 *Editing and adaptation of the data*

Once all analysis data has been transcribed, procured and put into files, it was necessary to go through an editing process with the purpose of facilitating the analytical process by adding some data for the examination. In order to do that I used the transcription conventions and research adaptive resources which I had used in the pilot study. Here I identified and dealt with the possible research obstacles which might occur in the corpus such as nonlinguistic data in transcripts, errors when downloading and orthographic errors.

- a) *Nonlinguistic data.* Within the corpus I pinpointed nonlinguistic data such as emoticons in ASCII coding and real image-based emojis to be subsumed to editing. This type of content is not strategically counted depending on its complementary role to an utterance or its speech act function²⁵. For the analysis of the data in the corpus linguistic software all nonlinguistic data is removed.
- b) *Orthographic errors.* In the transcribed linguistic data, there might be spelling mistakes. To evade those spelling mistakes/errors interfering, the comments are

²⁴ MP4 format enables the audiovisual picturing of the file. *Wav* format enables the audio format of the file

²⁵ SEE explanation of the analysis of speech acts.

reviewed, especially when dealing with vocabulary and word lists, special attention is devoted to the correction of orthographic mistakes particularly for the files used for the corpus linguistic approach.

- c) *Downloading obstacles*. Despite the fact that online software is specialised in the transcribing process, they also undergo a review and editing process since there are always pitfalls particularly in the case of Excel files. Some of the errors found are extra empty lines. To clean-up the downloading mistakes, I opted for removing extra lines as well as blank spaces by doing filtered searches in the Excel database.
- d) *Additional information*. During the editing and multimodal examination, dimensions such as loud reactions –laugh or smile– or other activities are added as commentary in angle brackets (< >) for the identification of additional information or metadata in the corpus.

With all the data collected and edited, the data must now be arranged in order to create sub-corpora determined by the type of video, videoblogger and comments. In other words, I work on twelve sub-corpora separately and conjointly. Each sub-corpus is examined considering the linguistic and nonlinguistic dimensions which perform as variables in the analysis and interpretation of results.

2.3.1.3.2. Coding

After the adaptation process, at this point the material needs to be codified. Codes represent basic information which will be of help throughout the analyses at different stages and the exemplification of the data in the discussion. Codes are mostly centred on data such as the type of video and content creator. Then, unlike in the corpora of comments each comment will also have an additional number to represent them and other extra numeric information for the representation of the speech acts. Unlike comments, the corpora of video transcripts have uniquely one additional number which symbolises speech acts. As table III.2.1 displays, *CC* refers to content creator, whilst the number 1, 2 or 3 correspond to each videobloggers respectively, that is, Zoe Sugg, Tanya Burr and Samantha Maria. Below, *number 1* (4) refers to the type of professional videos or so-called tutorials. On the other hand, *number 2* (5) implies personal diary videoblogs or what other denominate *vlogs*.

No	Code	Name	Meaning
(1)	CC1	<i>Content creator 1</i>	Zoe Sugg
(2)	CC2	<i>Content creator 2</i>	Tanya Burr
(3)	CC3	<i>Content creator 3</i>	Samantha Maria
(4)	1	<i>Video 1</i>	Personal/Diary video
(5)	2	<i>Video 2</i>	Professional video or tutorial

Table III.2.1. Codification of study videobloggers and types of video

No.	Code	Meaning
(6)	CC1	Content creator
(7)	CC1-2	Type of video
(8)	CC1-2-00 1	Comment or speech act
(9)	CC1-2-001. 01	Speech act

Table III.2.2. Codification of study comments and speech acts

Moreover, the following table, III.2.2, reproduces the whole code as it appears in the corpus. First of all, after *CC1* for the content creator (6) and *CC1.2* including the information of the content creator and type of video (7), the third number (8) in bold alludes to the comment in the case of comments and speech act in the transcripts. And, to conclude the last number (9) signifies the speech act in the corpus of comments.

2.3.2. Phase I: analysis of the data

Once the data is sorted, this phase calls for a quantitative examination. The goal here is to gauge the results with the purpose of eliciting the statistical data of the representative sample for the qualitative analysis. This means working on the previously designed corpus by applying the aforementioned theoretical approaches and using the analytical software. This phase is also prepared with the aim of answering the research questions proposed in this dissertation. Therefore, *phase I* is aimed at first analysing linguistic structures, then examining the data from a lexical perspective and, to conclude, a multimodal analysis of the discourse considering other dimensions. This phase responds to the first three research questions which allude to lexical and syntactic patterns in the communicative performance of communicators.

2.3.2.1. Syntactic analysis

After the corpus collection, to differentiate the syntactic formulae in the discourse of videobloggers and their interlocutors, I make use of the speech act theory (SAT) to identify and quantify the features which characterise their discourse and discover communicative patterns. This quantitative phase additionally embraces pinpointing frequencies relative to the speech acts (SAs) along with the theoretical approaches on syntax. As presented in Figure III.2.2, the highlighted columns in yellow refer to the syntactic analysis of the SAs. Each SA is examined individually based on four syntactic categories, as each column represents.

Figure III.2.2. Screenshot of the quantitative analysis on Excel

In concert with the above creation of sub-corpora, each sub-corpus is subject to every proposed analytical approach. For that purpose, transcripts are firstly arranged per SA per line and consecutively, each SA is individually examined following each approach. The lists of syntactic theories are: syntactic and illocutionary acts and primary and secondary speech acts. For the syntactic and illocutionary analysis of SAs (Table III.2.3), each SA is classified as *imperative*, *yes-no interrogative*, *wh-interrogative*, *exclamatory* or *declarative*. Within declarative acts there is a subdivision between *expressive*, *representative* or *commissive*, as it is presented in the second column in Figure III.2.2.

No.	Syntactic form	Illocutionary acts	Example
(1)	Imperative	Directive	Get away!
(2)	Yes-No interrogative	Yes-No question	Do you like coffee?
(3)	Wh-interrogative	Wh-question	Where do you live?
(4)	Exclamatory	Expressive	How beautiful!
(5)	Declarative	Representative	It's sunny today
(6)	Declarative	Commissive	I'll help you with the homework
(7)	Declarative	Declaration	You're fired

Table III.2.3. Syntactic form and illocutionary acts

On the other hand, I used Sketch Engine²⁶ in order to identify keywords and n-grams.

2.3.2.2. Lexical analysis

To respond to the question of the research objective on lexical features, through the creation of category-based lists of the most frequently used words, this part seeks to describe lexical patterns. In this way, one can know the types of words employed to define the discourse of both videobloggers and commentators. For the extraction of the wordlists a freeware,

²⁶ Sketch Engine software: <https://www.sketchengine.eu/>

Antconc, is used. *Antconc* embodies a corpus-oriented linguistic analytical feature which allows the composition of wordlists so as to identify preference. This requires the adaption of the data and, later, the performance of the analysis. For the examination, the same transcripts are employed, though some modifications which might hinder it are demanded. The removal of additional information in angle brackets, emojis as well as the adaptation of abbreviations and repetition of words when stuttering or sound-emphasising letters are among the most relevant preliminary corrections. Other conversational features such as unended or interrupted sentences or words, overlapping, unintelligible content and conversational pauses are also treated. Beyond this, the data are scrutinised via the analysis of sub-corpora according to three variables: the type of video, the discourse of YouTubers and their commentators. After the preparation of the data, they are converted from the Excel corpus file into a *txt.* file by using the software *Zamzar*. This online freeware allows for the conversion of data for the corpus linguistic analysis in *Antconc*. Yet, before the analysis the same files need to go through a tagging process –through *TagAnt* (Anthony, 2015). The untagged files allow the observation of the words which characterise the discourse of both interactional parties according to the type of video. On the other hand, tagged files allow the creation of category-based wordlists. Once the main corpus and the collection of sub-corpora and files are ready for the analysis, it is possible to develop the list of searches which are carried out on the corpus. For the searches and queries I resort to the list of lexical and syntactic features put forth by Qadir and Riloff (*cf.* 2011) and Hyland (*cf.* 2005, 2015).

2.3.2.3. *Multimodal discourse analysis*

Aside from quantifying speech acts and delving into the vocabulary, this thesis suggests the inspection of discourse in context, that is, considering other interactional dimensions. For this, I decide on a multimodal discourse analysis so as to address other modes which can influence or work as a variable in communication. From the preceding coupled with the identification of speech acts and their functions, this multimodal dimension leads to descriptive data such as the number of words and length –short or long, the topic covered and the presence of paraverbal or nonverbal communicative features in each speech.

2.3.2.3.1. *Topics*

Regarding topics, in this dissertation SAs are distinguished in four categories influenced by the categorisations of various scholars on complimenting (Placencia & Lower, 2013, p. 637; Wu, 2008, p. 26): *possession* alludes to objects, cars, albums, films, dress, etc.; *ability-skills or performance* refers to job or competencies such as skills of acting, writing, etc.;

appearance refers to physical and external traits such as looks, make-up, etc., and *personality* refers to internal and behavioural traits, emotions, etc.

No	Name	Meaning
(1)	Physical appearance	hair (style or cut), looking, body parts and other
(2)	Personality	feelings, values, decisions, behavioural habits
(3)	Possessions	includes clothing, complements, accessories, make-up, objects
(4)	Performance, ability and skills	performative habits, movements, actions, linguistic performance such as expressions, ways of saying, etc.

Table III.2.4. Topics in speech acts

I mostly follow the classification of Wu (2008, p. 26): personality, appearance, possession and performance. However, the three performance, ability and skills are gathered in the same type of category (Table III.2.4). All these topics are applied to the discourse of both commentators and content creators.

2.3.2.3.2. *Paraverbal and nonverbal dimension in video transcripts*

For the multimodal dimension in video transcripts, aspects such as *time*, *place*, *extra-participants* and *filming techniques* (Tan, 2005; O'Halloran, 2011) stand out as the focus of attention, as well as the *narrative structure*. Not only those features, but also the nonverbal dimension including gestures such as *eye contact* and *laughing* or *smiling* along with paraverbal features such as *pauses* and *uhmming*. When it comes to time range, it corresponds to intervals of a minute (e.g. 0:00 - 0:59). Secondly, place refers to the location where speakers are when those speech acts were delivered. Here, there is a principal distinction between indoors and outdoors, and also the specific place. The list of specific places varies according to the video and videoblogger. Likewise, for extra-participants, there is an initial division between videoblogger and other. After it, another classification indicates who says each speech act. The list of speakers varies depending on the video. On the other hand, filming techniques are also analysed in *phase II* when tackling the link between the discourse and filming shots. However, this is performed from a qualitative viewpoint. In the same vein, the speech acts are also arranged in accordance to the narrative section in which they take place. In respect of it, I regard the narrative structure by differentiating three parts: introduction, body and concluding section. This will be first annotated through ELAN, and later on the data is transferred to an Excel file. All aspects are quantified except for the ethnographic analysis of filming techniques.

2.3.2.3.3. *Paraverbal and nonverbal dimension in comments*

To analyse and quantify the multimodal and nonlinguistic dimension of the communicative performance of commentators, I decide on identifying nonlinguistic features such as:

- The inclusion of emoticons –both ASCII (<3) and emoji (😊) –;

- The repetition of words, sentences, expression marks or letters for communicative purposes;
- The use of capital letters to emulate the effect of being loud, screaming or for stylistic reasons or to show emotions; and,
- The use of abbreviations typically found in online communication such as *ILY* meaning “I love you” or *idk* for “I don’t know”.

2.3.3. Phase II

The second phase caters for the qualitative analysis of the data and results obtained from the former examination. Afterwards, I apply the quantitative results to the sociopsychological and linguistic approaches suggested so as to study the online social relations and how it is revealed by means of communicative performance. Here the aim is to answer to research question 3 (RQ3) and research question 4 (RQ4) by focusing on three foci:

- Firstly, this phase concentrates on harnessing the findings from the quantitative analysis and dimensions from the approach of conversation analysis (CA) such as preference organisation (Mazeland, 2006), sequence (Heritage, 1997), turn-taking procedure (Aijmer & Stenström, 2005, p. 1744) taking into consideration context (Heritage, 1997). It pursues delving into the communicative and social identity of YouTube users and their performance in the conversational event.
- Secondly, these are subject to the approaches of social identity theory (SIT) of leadership, social influence and framework of criteria of leaders, prototypicality via complimenting (FEAs), social identity theory (SIT) of in-group categorisation and social identity theory (SIT) of inter-group relationships, framework of criteria of (YouTube) CofP –criteria met, social penetration theory (SPT) considering content creation, bonding, (strategic) information exchange and affiliation.
- And, thirdly, the analysis aims at offering a narrower understanding of these online communicators and communicative events by expounding the cooperation of videoblogs and tutorials. The qualitative phase implies close reading, context analysis, identifying semantic blocks such as units of meaning, identifying the sequence of discursive elements, identifying key concepts and how they are represented.

To elaborate on this, this consequent qualitative phase delves more profoundly into the study material. It also particularly extends the multimodal analysis of videos, considering that not all research data can be objectively and easily or successfully quantified. First of

all, ethnographic information in relation to the video and videoblogger is provided accordingly on each YouTuber. For that reason, the ethnographic analysis follows a specific outline –see Appendix 10, which assembles from the number of subscribers to the length of the video to the number of comments to the people involved. Subsequently, to this I add a description of the scenario and situation. I equally cover the development of the event and actions as well as each extra-participant in the video so as to consider his or her relationship with the videoblogger and to analyse the implications of exhibiting this social relation. Likewise, the involvement of these extra-participants and its intentions will be also mentioned.

3. Research considerations

This part comprises information with reference to the various research considerations to which are given contemplation to prove how this study meets the research standards. *Section 1* encompasses the qualities related to accomplishment of Internet research. Conversely, *Section 2* consists of ethical concerns allowed for during the study. And lastly, *Section 3* is composed of additional disciplinary and epistemological perspectives which could alter the examination.

3.1. Considerations on Internet research

When conducting research on online data, a large variety of issues need to be preliminarily contemplated for a successful outcome. To give some examples, the data collection and the criteria of data selection must be usually carefully assessed because of the features and complexity of the platform. In like manner, I further describe the advantages and disadvantages of the choices made in harness with the limitations and future research ideas. Bearing this in mind, in this section I elaborate on some considerations regarding the collection and selection of the data and the sampling in the discussion.

3.1.1. Data and content collection

In relation to the collection of the data and metadata, three aspects deserve attention: *access*, *individuality* and *challenges*. Firstly, one of the most determining and favourable features of online research is its accessibility. The data is easily affordable which allows for the detection and observation of an endless number of phenomena. To put it another way, Internet is a great source for analysis corpus on account of the limitlessness of its scope. In contrast, this feature can be a downside. The size of data in online settings points to the needs for a very well-designed approach so as to filter the central and representative data for the analysis. Thus, I had to avail a preparatory ethnographic examination and later a pilot study to constrain the research objects and aims. Secondly, another distinguishing trait of online research is its individuality and the possibility it affords to access naturally occurring data. It does not only allow the procurement of the data, but additionally of metadata which may be particularly complementary and profitable for this analysis. Associated with this idea, it is also the fact that data is naturally produced which means that the diverse interactional phenomena happening might be unbiased for the purposes of this dissertation, but also unexpected such as the altercation in the comments section of one of the videobloggers. Because of this, I had to consider the redefinition of the motivation of the dissertation either to focus on the naturalness of information exchange in the conversation between videobloggers and commentators or the most relevant traits, among

others. Nonetheless, what is certain is that before collecting the data, it is required to gain some theoretical fundamentals and to read enough literature for a successful online data management. For this examination I pursued the identification of patterns, not only ever-present qualitative observations. Thus, a list of approaches with various categorisations for speech acts and other study objects was highly relevant. Thirdly, linked to the latter idea, there are other challenges too when studying social networking sites. On one hand, a detailed data management needs to be followed so as to effect research satisfactorily. Likewise, on the other hand, researchers must regard that, despite the accessibility of the data, collecting or downloading data can equally lead to pitfalls or obstacles. As a result of this, I had to reflect on to what extent the adaptation of data was required and to what type of approach was necessary. To conclude, downloading the data as soon as possible was a significant duty here since over time users can delete, remove or hide online content. Similarly, it occurs regarding the website, YouTube is consistently under modifications concerning format or layout and many differences can be found. Based on this, for this study the data was rapidly downloaded after choosing YouTube as the platform of choice for the study and some screenshots were taken.

3.1.2. Data selection

On the subject of the selection of data, three dimensions demand being highlighted: *the format of the data*, *YouTube as a public sphere* and *its anonymity*. To start, YouTube allows for that data of any nature or format are included in this platform ranging from text to only audio to simultaneous audio and visual as well as other combinations. Accordingly, as a researcher one must have a clear idea of the principal focus of the study, its research questions and the most suitable approaches to respond to them. The suitability of approaches also looks upon the nature of the format and its exploitation. The immensity of YouTube content can be a disadvantage too, therefore having a precise image of what one wants to leave out and what is actually necessary for the study becomes notably meaningful. Besides that, another dimension is the conceptualisation of Internet as a public social sphere, and community. As it was before mentioned in the theoretical framework, YouTube is designed and performs as a community, and as such it states some laws which enhance respect among the content creators and interactants. In case of violating these rules and behavioural norms, users are responsible for the reporting of the inappropriate content or conduct. In other occasions, users themselves delete the content they have formerly produced or even some remove their account and consequently all their content fades. The removal of data does not uniquely affect the content produced by commentators, but also

by videobloggers. YouTubers occasionally opt for deleting videos or even disabling the comments section of old videos. In fact, these events took place with the data used for the present study. For these reasons, of relevance is downloading all the required data of the study from the very beginning. Last but not least, one of the most defining characteristics of the interaction in social networks is anonymity. Anonymity becomes then an appealing aspect when carrying out research online from the perspective of linguistics, communication studies and psychology. From these domains, anonymity turns out to be a key element since it allows the observation of how individuals socialise unbiasedly based on the parameters and goals of the study, and also how anonymous users communicate and organise themselves from scratch in conversation.

3.1.3. Challenges of naturally occurring data

When dealing with naturally and anonymously occurring interactions, one can find varying types of unexpected content such as impoliteness, linguistic aggression or spam, among others. Given the international and public exposure of videobloggers on YouTube, linguistic content might not be uniformly attached to specific politeness mechanisms. Indeed, this is what characterises naturally occurring communication. Under these contexts, linguistic content such as inappropriate vocabulary might be located, in addition to intentional hurtful comments and informal language. Furthermore, the possibility of taking them or not as a natural part of the study content was examined. I also regarded whether my analysis might give further voice to hate language, content and performance by mentioning it or whether it should be encrypted. However, hateful content is also part of the choice of analysing natural data and that can be a potential source for analysis, I believe that this dimension deserves special attention and treatment. Although, the potentiality of this content is that can elucidate how commentators address content creators and the multiple types of feedback these video producers are exposed to. On the other hand, the comments containing spam are unnecessary for the main purpose of the study, the only value of the presence of these comments in the corpus is frequency (unless one wants to examine self-promotion and advertising practices in commenting practices). Another phenomenon in comments is off-topic conversations. They are also an interesting source for understanding communication, and social identity on YouTube. I also included comments of this type attached to the option of *other* in the classification of analysis comment as it is connected to the reality, naturalness and spontaneity of the corpus data. Therefore, these three types of comments or variables have been included. These features, which portray this naturalist conversation, are the ones which make this content

exceptional. Aside from the existence of offensive or hate speech, more discriminatory or inappropriate language such as sexist or racist, amongst others, is also present.

3.1.4. Sampling

For the representation of the findings in the discussion, I present a collection of text-based data together with screenshots of the videos. They are accompanied by the codes used in each speech act or comment. Beyond the representative comments which support the patterns found, some examples of exceptions are added with a view to showcasing the possible phenomena and unusual episodes which can take place in this analysis and also for further research. This way, it is possible to know about general phenomena as well as specific ones and their features.

3.2. Ethical considerations

As in any other kind of research, ethical issues concerning privacy, data protection and copyright are tackled here.

3.2.1. Privacy issues and data protection

When handling the data obtained from both parties, privacy and data protection are relevant dimensions. Ensuring anonymity is the most suitable choice for the analysis by means of codification and the hiding of personal data of YouTube videobloggers and commentators. Any kind of information –profile picture or nicknames– of commentators has been removed. Even though the sampling data was acquired from a public domain, confidentiality is required to respect the privacy of the research subjects, although, informed consent is not necessary for the study. Likewise, only the codified corpus may be shared with third-parties. Aside from that, as a researcher I am the only individual dealing with the data directly.

3.2.2. Copyright issues

As explained previously in the theoretical framework, YouTube can produce and distribute content on its site. By the same token, YouTube declares explicitly its copyright policy by stating that the rights of the video belong to the content creators as well as the commentators (YouTube, 2019). YouTube videobloggers can decide to share the content publicly or retain it privately. Equally, YouTube (2019) points to its *Terms of Service* that as soon as one uploads content online, that content can be subject to sharing and redistribution. When performing research on computer-mediated communication, there is a common agreement in relation to the free usage of online content for research purposes (Herring, 1996).

However, following the guidelines of fair use on YouTube²⁷, only a small amount of the data such as images will be used in the discussion.

3.3. Disciplinary and epistemological considerations

Within this last section on research considerations, disciplinary and epistemological dimensions are reviewed. They are directly connected to the analytical tools and methods utilised during the procedure of the study.

3.3.1. Software

To carry out the analysis I opted for multiple software with the purpose of accurately meeting the goals of this study. For that purpose, I mainly used *Excel*, *ELAN* and *Antconc*. Due to the size of the data of the corpus, my aim was to choose a software programme which performed as a database. Therefore, I decided on using Excel to gather all the data obtained from the other analyses in other software. After the quantification of speech acts and linguistic features in Excel, *ELAN* is then used as a multimodal tool given its options to assess each mode separately. It allows one to perceive very precise annotation in relation to time. It covers every strand of the videoclips with regards to the nonverbal dimension, time and location. Similarly, Antconc for a linguistic corpus is apt for this analysis owing to the capacity to give forth category-based wordlists. This software pairing allows one to transfer the data results to Excel sheets to see the deliverables and quantify the data obtained. That is why a database is a crucial component in the study. Among other types of software which were under consideration, the traditional ones stand out as the most appropriate because of the wide range of capabilities that they offer such as creating lists, options, colours, counting, filtering, etc. Besides, already having a good working knowledge of them was a determining factor for their choice. Additionally, in discourse-based research there is usually more likelihood to resort to qualitative methods. I believe that these software tools and approaches are useful to cover not only qualitative data and to develop ethnographic evaluations through annotations but also to measure the data.

3.3.2. Considerations on the analytical methods

Here I explain the considerations regarding my analytical approach and the subsequent implications.

3.3.2.1. Theoretical approaches

The study necessitates varied theoretical foundations according to the interactional sociolinguistic analysis I have adopted, which requires the involvement of discourse

²⁷ Guidelines of fair use on YouTube: <https://www.youtube.com/intl/en-GB/yt/about/copyright/fair-use/>

analyses including conversation analysis, critical discourse analysis, speech act theory and functional grammar theory. From the interactional and sociological dimension, the study takes insights from social penetration theory and social identity theory and their sub-theories. This study utilises a multi-layered approach.

PART IV INTERPRETATION AND DISCUSSION OF RESULTS

1. The communicative identity of YouTube videobloggers: conversation, discourse and multimodal resources

This section explains the results obtained on the communicative identity of videobloggers by tackling three foci respectively in the ensuing three sections. *Section 1* focuses on the lexicogrammatical features which personalise the discourse of the videobloggers in my study. In like manner, *Section 2* addresses the syntactic structures and formulae deployed by videobloggers with the addition of some preliminary and contextual implicatures of those choices. And, *Section 3* revolves around the multimodal dimension of the communicative performance of videobloggers.

1.1. Lexicogrammatical features of videobloggers

From the results related to the lexicogrammatical characterisation of the discourse of videobloggers, a series of categories are analysed in tutorial and diary videoblogging discourses: nouns, adjectives, adverbs, verbs, modal verbs and pronouns. Therefore, despite all of terms listed in the tables, I will concentrate on groupings of terms which characterise each category. Notwithstanding, it is necessary to present some key information from the ethnographic analysis of the practice of these YouTube videobloggers. As one can see (further developed in Appendix 11), each videoblogger embraces diverse topics in both types of videos. The first YouTuber (CC1), Zoe Sugg, compiles in her tutorial different types of hairstyles and their production. On the other hand, in her diary video CC1 mainly shares when she gets her hair cut after a long time and also includes the filming of following days. The next amateur (CC2), Tanya Burr together with her partner, shares how to make homemade pizza in the tutorial. While in the diary video CC2 shows to the audience her new dog and films other topics related to the adoption and the arrival of her dog Martha. And, the third videoblogger is Samantha Maria (CC3) who in the professional-amateur video records a make-up tutorial on winged lining. On the other hand, in the diary clip, CC3 captures the previous days until the birth of the baby. Overall, when examining single keywords, one can see that the discourse of tutorials is principally defined by the tools and materials needed for the tutorial together with the conversational features "uhmm" and "ok". Tools and materials involve terms such as "straightener" (CC1), "eyeshadow", "liner", "eyeliner" (CC3), "dough", "knead" and "pizza" (CC2). They vary depending on the topic and sub-corpus of each videoblogger.

1.1.1. Nouns used by videobloggers

In tutorials –see Table IV.1.1, below, the list of nouns would be very extensive. Nouns allow for the visualisation of the topics most frequently addressed by the videobloggers in

their videos. As shown in Appendix 12, overall videobloggers include conversational and informal features, for example “guys” (21 cases). This is noticeable in their discourse in tutorials (Table IV.1.1). These nouns depict *conversational elements* and adverbial phrases of time, place and manner, and topic- and *tool-related nouns* linked to its main topic and the instruments employed in it.

No*	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	33	hair	(21)	8	sauce	(41)	4	oven	(61)	3	stuff	(81)	2	grams
(2)	31	bit	(22)	8	today	(42)	4	pineapple	(62)	3	teaspoon	(82)	2	hairspray
(3)	23	line	(23)	7	edge(s)	(43)	4	product(s)	(63)	3	tip	(83)	2	ham
(4)	21	pizza(s)	(24)	7	oil	(44)	4	reason	(64)	2	anything	(84)	2	heat
(5)	17	dough	(25)	6	back	(45)	4	texture	(65)	2	base	(85)	2	hour
(6)	15	side	(26)	6	bowl	(46)	4	tutorial	(66)	2	braid	(86)	2	iron
(7)	14	eye(s)	(27)	6	garlic	(47)	4	water	(67)	2	bread	(87)	2	jim
(8)	14	video(s)	(28)	6	middle	(48)	3	basis	(68)	2	cheddar	(88)	2	lid
(9)	14	kind	(29)	6	salt	(49)	3	degrees	(69)	2	chorizo	(89)	2	liquid
(10)	14	way	(30)	6	top	(50)	3	everyone	(70)	2	cloud	(90)	2	mess
(11)	13	lot(s)	(31)	5	friends	(51)	3	eyeliner	(71)	2	comments	(91)	2	minute
(12)	12	guy(s)	(32)	5	fun	(52)	3	foil	(72)	2	definition	(92)	2	mixture
(13)	12	liner	(33)	5	gel	(53)	3	fork	(73)	2	ends	(93)	2	next
(14)	11	ok	(34)	5	part	(54)	3	look	(74)	2	evening	(94)	2	pieces
(15)	11	thing(s)	(35)	5	spray	(55)	3	mac	(75)	2	face	(95)	2	pin
(16)	11	time	(36)	4	brush	(56)	3	mils	(76)	2	fact	(96)	2	preheat
(17)	10	day	(37)	4	cheese	(57)	3	mozzarella	(77)	2	factor	(97)	2	rice
(18)	9	hands	(38)	4	eyeshadow	(58)	3	people	(78)	2	fishtail	(98)		
(19)	9	minutes	(39)	4	flour	(59)	3	ponytail	(79)	2	fringe	(99)		
(20)	9	straighteners	(40)	4	head	(60)	3	shape	(80)	2	goodness	(100)		

Table IV.1.1. Nouns used by videobloggers in tutorials

*Note: “No” represents the classification order of the results

Amongst the most common nouns in tutorials, the conversational element is “guy(s)” in the twelfth position is with twelve cases to refer to the viewers and to engage them videobloggers often use the vocative “guys” or, less often, “everyone” (3). Furthermore, videobloggers integrate other conversational nouns such as the interjection “ok” (11 cases) as a linking filler, usually and particularly used by CC1 and CC2. The succeeding most repeatedly mentioned nouns portray the main topic(s) covered in the tutorials according to each videoblogger. Terms such as “hair”, “line”, “pizza”, “dough”, “eye(s)” and “liner” – with a respective frequency of 33, 23, 21, 17, 14 and 12– are clearly the principal topics in the videos and consequently have a high frequency. Linked to the fact that nouns are related to the instructive nature of the tutorials, interestingly amongst the first fifteen terms three are associated with *quantity* –i.e. *bit*, *kind* or *lot(s)*. “Bit” (31 cases) and “kind” and “lot(s)” (with fourteen and thirteen cases respectively) are used to specify the quantity or measure of each task either for the instructions of making pizza and the application of ingredients (CC2); hairstyling and the duration of each technique and step (CC1); and, the application

of each make-up step (CC3). Therefore, in many instances videobloggers turn to these quantity nouns which appear in larger adverbial expressions for instance *a bit* or *a lot*. Connected to the dimension of *measure*, there are also rather formal terms in the corpus such as “grams” with only two cases. Beyond the main topics mentioned before, other nouns touch upon subtopics or related nouns which define the *specific vocabulary* of each tutorial. This also occurs because the type of nouns varies (Appendix 13) according to the topic covered, content of the video and each videoblogger. In the case of the hair tutorial (CC1), nouns relate to the terminology of *hairstyling* for instance *hairstyles* such as “ponytail”, “braid”, “fishtail” and “fringe” (all with a frequency range between two and three); *tools* – “iron”, “bobby”, “band”, “argan oil”, “straightener” and “hairspray” (with a frequency range between two and one) and “spray” (5); *specialised vocabulary of tools* such as “degrees” (3) and “preheat” (2) for the *straighteners* (9) and *texture* (4); and, *brands* such as “Tony”. In the video on cooking pizza (CC2), one can distinguish nouns for *ingredients* – “sauce” (8), “oil” (7), “garlic” and “salt” (6), “cheese”, “flour” and “pineapple” (4), “mozzarella” (3), “cheddar” and “chorizo” (2) and “water”; *tools* – “bowl” (6), “hands” (9) and “fork” (3); *measurement* such as “bit” and “lot” and, with a frequency range between two and three, “mils”, “teaspoon” and “grams” to determine the quantity of ingredients during the making of the recipe; and *time measures* such as “minute(s)” and “time”, both with eleven cases and “hour”. In the last tutorial video, specifically on eye make-up (CC3), there are nouns which signal the application of eye make-up. Thus, nouns associated with the application process refer to make-up *tools* – “liner” (12), “eyeliner” (3), “brush” and “eyeshadow” (4) and “base” (2); eye body *parts* or *place* – “lid” (2), “brow”, “sigma”, “corner”, “crease” and “waterline”; *detailing places* are “edge” or “corner”; *brands* such as “Mac”; and, *time expressions* such as “day” (10) and “today” (8). Aside from the specific vocabulary, as I have mentioned previously, some nouns participate in the formation of adverbial groups to express *manner*, *time* or *location*. These explain how and where tasks and steps are carried out, which stand out as a crucial aspect in this subgenre. Thereupon, “way”, “side”, “back” or “middle” perform as nouns which repeatedly take part in *adverbial phrases*. Likewise, in the discourse of videobloggers some *nouns* “go[o]dness” (2) allude to the expression of surprise –when saying, for example, “oh my Goodness!”– are also identified in this section.

The discourse of videobloggers is defined by *noun phrases* (Table IV.1.2). The results have revealed that the noun phrases with the highest frequency are made up of on nouns together with other (adjectively-used) nouns or adjectives. In tutorials, these

expressions can be mostly grouped into three categories: *tutorial materials and tools* –i.e. “gel liner”, “liquid liner”, “salt spray”, “clean foil”, “pink bowl”, etc. and *videoblogging-related terminology* –i.e. “hair tutorial”, “next video” or “tricky part”. Particularly, *tutorial materials and tools* tend to go with adjectives which define the characterisation of the material or tool for the step –i.e. “lukewarm water” or “curling iron”.

Tutorials		Diaries	
gel liner	bread flour	po box	dog poo
liquid liner	everyday basis	birthday cake	long hair
salt spray	big bowl	due date today	little update
clean foil	lukewarm water	box stuff	dressing table
pink bowl	next video	belly bandit	good girl
strong white bread	curling iron	sub box	little baby
strong white bread flour	tricky part	shaded red	special aw
white bread flour	white bread	little stroll	gross baby
hair tutorial	signature bake	date today	big tote bag
fishtail braid	favourite base	nursing bra	dog poo bag

Table IV.1.2. Noun phrases used by videobloggers in tutorials and diaries

On the other hand, in diaries, the most common combinations of noun phrases can be gathered into: *situated and contextualised in-video materials* –i.e. “po box”, “birthday cake”; *activities* –i.e. “little stroll”; *descriptions* –i.e. “shaded red” or “long hair”; *soubriquets* –i.e. “little baby” and “good girl”; and, *videoblogging-related terminology* –i.e. “little update”.

In diary videoblogs the variety of nouns differs significantly in light of the topic and narrative design of the video, although there are some similarities (Appendix 14). Among the nouns commonly used, the partitives “kind” (28) and “bit” (26) assume the second and third position respectively. The reason behind this is that both express quantity informally and to adopt the role of a *conversational filler*. The conversational nature of diary clips is present via communicative elements such as *interjections* or *expressive phrases* i.e. “god” (8) from idiomatic emotional expressions for example “oh my God”. Another conversational feature is “goodbye” (with a frequency of three cases) as a farewell. Equally, as in tutorials, videobloggers also directly address the audience with the vocatives “guys” (11) or “everyone” (3). In addition to the conversational paralinguistic markers, narrative elements such as *time phrases* and *participants* as characters are frequently found in the discourse of this type of YouTube video. Thus, as shown in the table below, the next most habitual nouns are those which suggest *time* or *time phrases* with the frequency range

between 21 and 4: “day(s)” (21), “today” (16), “hour(s)” (13), “time” (13) and “weeks” (7), “Tuesday” (3), “yesterday” (3), “night” (3) or “morning” (4).

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	28	kind	(21)	7	birthday	(41)	5	poo	(61)	4	water	(81)	3	mum
(2)	26	bit	(22)	7	dog	(42)	4	bag	(62)	3	bags	(82)	3	night
(3)	22	hair	(23)	7	jim	(43)	4	camera	(63)	3	bath	(83)	3	oliver
(4)	21	day(s)	(24)	7	week(s)	(44)	4	change	(64)	3	body	(84)	3	owner
(5)	16	today	(25)	6	anything	(45)	4	christmas	(65)	3	bowl	(85)	3	po
(6)	14	look	(26)	6	box	(46)	4	everything	(66)	3	burgers	(86)	3	right
(7)	13	baby	(27)	6	channel	(47)	4	family	(67)	3	car	(87)	3	section
(8)	13	hour(s)	(28)	6	food	(48)	4	feet	(68)	3	chips	(88)	3	show
(9)	13	time	(29)	6	martha	(49)	4	girl	(69)	3	coffee	(89)	3	table
(10)	13	vlog	(30)	6	way	(50)	4	half	(70)	3	contractions	(90)	3	tuesday
(11)	12	thing(s)	(31)	6	year(s)	(51)	4	helicopter	(71)	3	end	(91)	3	update
(12)	11	guys	(32)	5	belly	(52)	4	home	(72)	3	everyone	(92)	3	walk
(13)	10	something	(33)	5	breath	(53)	4	idea	(73)	3	face	(93)	3	yesterday
(14)	9	alfie	(34)	5	case	(54)	4	labour	(74)	3	film	(94)	2	advance
(15)	9	sausage(s)	(35)	5	copper	(55)	4	life	(75)	3	goodbye	(95)	2	aeroplanes
(16)	9	stuff	(36)	5	guinea	(56)	4	lunch	(76)	3	hand	(96)	2	alfredo
(17)	8	cake	(37)	5	narla	(57)	4	minute	(77)	3	hospital	(97)		
(18)	8	god	(38)	5	people	(58)	4	morning	(78)	3	inches	(98)		
(19)	8	lot	(39)	5	percy	(59)	4	puppy	(79)	3	meal	(99)		
(20)	8	video(s)	(40)	5	pigs	(60)	4	shaun	(80)	3	moment	(100)		

Table IV.1.3. Nouns used by videobloggers in diary videoblogs

With regard to *participants* involved in the diary video, the names of *emotional partners* “Alfie” (9) or “Jim” (7) and *friends* “Shaun” (4) are often mentioned. There are likewise names of their *pets* “Martha” (6), “Narla” (5) or “Percy” (5) as well as varied denominations or *soubriquets* to refer to them, for instance: “baby” (13), sausage(s) (9), dog(s) (7), “guinea” (5) together with “pigs” (5) –meaning *guinea pigs*, “girl” (4) –to allude to the phrase *my girl*, or “puppy” (4). As indicated in Appendix 14, the distribution of names and participants varies according to each videoblogger. The alternative denominations are usually employed when these in-video participants take part in the clip actively and also when personal preference and emotional bond with others is shown. Leaving participants aside, another narrative element mentioned in the discourse of videobloggers is the *setting*, for this reason places such as “*home*” (4) and “*hospital*” (3) are also referred to.

Narrative elements are among the most frequent nouns, which already hint at the influence of the narrative discourse in diary videos. Nonetheless, as in tutorials, other nouns depict the main topics covered in these recordings. Depending on the videoblogger, some words are used more frequently than others (Appendix 14). Together with “look” (with fourteen cases), “hair” (22) is the main topic of the first video on cutting hair which explains its high frequency and why the discourse of CC1 revolves around it. Subsequently, in the

same vein, CC2 films the adoption of a baby “dog” (7) named “Martha” (6). As the dog is a “sausage dog” the words “sausage(s)” is found 9 times. CC3 shares a personal narrative of her birth experience by documenting several days until the arrival of her baby. Thereupon, “baby” (13), apart from making reference to the baby dog, also speaks about the future baby in the video of CC3 on giving birth. Other nouns and consequent subtopics mentioned by these characters are issues which reveal personal and life information for instance events, future plans, taste, acquisitions or items, among others (Appendix 14, for further details according to each YouTuber). As a consequence of this, in the table and in Appendix 14, we see that in the discourse of CC1 some nouns imply the presence of further *in-video subtopics* such as “birthday” (7) and its *corresponding elements* such as a “cake” (8) and the birthday friend “Shaun” (4). Similarly, CC1 talks about “card(s)” for Valentine’s day as well as “change” (4) for new events and life experiences. She also expresses her personal preference towards the purchase or inclusion of new items of “copper” material (5 cases), in this way she reveals her taste and personal information. Regarding CC2, the terms used make reference to elements which appear in the scene –i.e. “helicopter” (4) or “aeroplanes” (2)– and characters who take part in the narration of the adoption –i.e. the “puppy” (4) and “owner” (2). Related to the adoption, other in-video plans, for instance giving the dog a bath, involve the incorporation of terms like “bath” and “water” –with a frequency range between four and three. And, equally other elements for other plans “playtime” and “popcorn” with a minimal number of cases are also mentioned to describe all aspects entailed in the narrated situation. CC2 particularly includes *relational elements* to directly address the participants in her online narrative. Aside from the ones previously mentioned, other *soubriquets* such as “angel”, “girl” and “sweetie” are found in her discourse to address her dog. On the other hand, in the discourse of CC3, who shares the previous days and until her birth, there are many nouns related to objects or topics linked to this event: *body parts* –“belly” or “cervix”; *items* “bag(s)”; *places* “hospital”; and *other elements* such as “contraction(s)”. Additionally, especially in this video “god” stands out as a noun meaning the frequent expression of *oh my god* to communicate pain. Besides the topic and subtopic nouns, other repeated words stand for *metadiscursive terminology* which denote *YouTube-related* terms, for example “video(s)” (8), “channel” (6), “camera” (4) or “vlog” (3). Videobloggers casually talk about aspects related to their filming planning, their content they aim to reveal in the future or even their filming equipment.

1.1.2. Usage and types of adjectives

Adjectives show the attitude of speakers towards a topic or participants, including themselves. Overall in the corpus (Appendix 15), the results show that adjectives in tutorial and diary videos stand out as positive –i.e. “good”, “cute”, “amazing” or “beautiful”. Preliminarily, this indicates the conversation on YouTube and its discourse are usually upbeat. Yet, there are differences in the use of adjectives in the discourse of YouTubers and their audience. On the other hand, not all the terms are adjectives but are used adjectively.

Videobloggers include mainly positive and descriptive adjectives (Appendix 16). In tutorials (Table IV.1.4), “good” (16) is one of the most frequent adjectives to videobloggers. In fact, *good* is only one of the many positive descriptive adjectives which are habitually utilised in this subgenre. Others are “nice” (6), “funny” (5), “best”, “better”, “perfect” (3), “amazing”, “cute”, “easy”, “favourite” or “lovely”. In this way, videobloggers express what delights them and their opinion towards objects or acts. Many of these adjectives are furthermore used to define the result of a step or task during the tutorial procedure.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	16	good	(21)	3	quick	(41)	2	small	(61)	1	extra	(81)	1	messier
(2)	8	sure	(22)	3	strong	(42)	2	thicker	(62)	1	fancy	(82)	1	minute
(3)	6	different	(23)	3	tricky	(43)	2	thin	(63)	1	final	(83)	1	multiple
(4)	6	liquid	(24)	2	amazing	(44)	2	true	(64)	1	frizzy	(84)	1	obvious
(5)	6	messy	(25)	2	bottom	(45)	2	white	(65)	1	girly	(85)	1	oily
(6)	6	nice	(26)	2	cool	(46)	1	able	(66)	1	half	(86)	1	old
(7)	6	same	(27)	2	crazy	(47)	1	alternative	(67)	1	helpful	(87)	1	olive
(8)	5	first	(28)	2	creamy	(48)	1	amateur	(68)	1	high	(88)	1	only
(9)	5	funny	(29)	2	cute	(49)	1	biggest	(69)	1	homemade	(89)	1	open
(10)	5	long	(30)	2	easy	(50)	1	catwalk'	(70)	1	hot	(90)	1	pale
(11)	5	thick	(31)	2	everyday	(51)	1	celsius	(71)	1	huge	(91)	1	patient
(12)	4	big	(32)	2	favourite	(52)	1	clear	(72)	1	important	(92)	1	precise
(13)	4	hard	(33)	2	fine	(53)	1	curly	(73)	1	inner	(93)		
(14)	4	next	(34)	2	lovely	(54)	1	dead	(74)	1	interested	(94)		
(15)	3	best	(35)	2	lumpy	(55)	1	difficult	(75)	1	left	(95)		
(16)	3	better	(36)	2	mental	(56)	1	down	(76)	1	less	(96)		
(17)	3	clean	(37)	2	middle	(57)	1	dramatic	(77)	1	lip	(97)		
(18)	3	happy	(38)	2	neutral	(58)	1	elasticky	(78)	1	liquidy	(98)		
(19)	3	lukewarm	(39)	2	pink	(59)	1	exact	(79)	1	loreal	(99)		
(20)	3	perfect	(40)	2	proud	(60)	1	exciting	(80)	1	mac	(100)		

Table IV.1.4. Adjectives used by videobloggers in tutorials

Together with positive evaluations, two types of adjectives are used for external description or appearance. Regarding *descriptive adjectives* one can find: “different”, “same”, “first”, “liquid”, “messy” (6), “long”, “thick” (5), “next” (4), “clean”, “lukewarm”, “quick”, “strong” (3), “helpful”, “important”, “obvious” or “precise”. These terms imply the detailed

description of the process by providing information about the *speed, strength, temperature*, etc. These dimensions are required for the more procedural function of tutorials. On the other hand, there is a frequent use of *size-related adjectives* –i.e. “big” (4), “small” (2), “biggest” or “huge”– to define the size of items or the quantity of products used in the videos. They are added to provide an accurate depiction of the result, task, items, process or tutorial performance or the quantity. Although, they might differ according to the type of content tackled in each tutorial (Appendix 17). Videobloggers also use *negative adjectives* when there are difficulties with terms such as “hard” (4) or “tricky” (3). With a lower frequency, other adjectives allude to *feelings, emotions* and *attitude* during the procedure for example: “sure” (8), “happy” (3), “proud” (2), “interested” or “patient”. In this way, videobloggers personalise their performance and characterise the conversational role and identity. On the other hand, other types of adjectives which deserve attention and define the discourse of YouTubers are *place and time adjectives* as well as *brands*. Regarding *place*, *adjectives* such as “inner”, “left” and “high” along with *adjectively-used place nouns* such as “bottom” and “middle” (with a frequency range between two and one) characterise the discourse of videobloggers in tutorials. They accompany nouns which refer to body parts, that is, they help indicate the location during the tutorial procedure. Generally, there is a low frequency of *place* and *time adjectives*. Nevertheless, an unexpected type of nouns found in the study is *brands* such as “L’Oreal” and “Mac”²⁸, which are used adjectively to define beauty tools. Mentioning of brands supports the idea of seeing tutorial discourse as a promotional discourse too for products related to the video topic. According to each videoblogger and the type of video content, some differences can be found (Appendix 17). For example, in the discourse of CC1, adjectives are linked to *hairstyling* i.e. “messy”, “curly”, “frizzy”, “high” or “messier” to describe the hairstyle or “minute”, “hot” or “Celsius” to define the time length or heat temperature. Yet, CC2 utilises terms related to *cooking* such as “homemade”, “lukewarm”, “creamy”, “lumpy”, “oily” or “olive”. These concepts describe principally the texture of cooking ingredients. On the other hand, CC3 uses adjectives such as “long”, “thick”, “thicker”, “liquidy” or “inner” to describe the production of the eye lining, she also includes beauty brands –i.e. “L’Oreal” or “Mac”. In a like manner, she reveals her taste and preference regarding brands as well as to promote products. And, also CC3 can reaffirm her own status as someone who has knowledge of beauty brands and industry.

²⁸ L’Oreal and Mac refer to international make-up brands.

In diary videos –see Table IV.1.5, videobloggers slightly modify their use and types of adjectives compared to tutorials. The first feature which determine the adjectives of diary videoblogs is their positive linguistic attitude via the consistent usage of positive adjectives.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	17	good	(21)	3	chilling	(41)	2	single	(61)	1	dismal	(81)	1	illegal
(2)	13	long	(22)	3	delicious	(42)	2	sleepy	(62)	1	doggy	(82)	1	tutorial
(3)	11	amazing	(23)	3	different	(43)	2	sweet	(63)	1	easy	(83)	1	uneven
(4)	11	nice	(24)	3	great	(44)	2	usual	(64)	1	emotional	(84)	1	weekly
(5)	8	new	(25)	3	healthy	(45)	1	actual	(65)	1	energetic	(85)	1	winged
(6)	7	cute	(26)	3	high	(46)	1	angry	(66)	1	excited	(86)	1	wrong
(7)	7	interesting	(27)	3	red	(47)	1	best	(67)	1	fairy	(87)		
(8)	7	sure	(28)	3	skinny	(48)	1	better	(68)	1	favourable	(88)		
(9)	6	cool	(29)	3	taller	(49)	1	bottom	(69)	1	fine	(89)		
(10)	6	few	(30)	2	black	(50)	1	busier	(70)	1	finished	(90)		
(11)	6	gorgeous	(31)	2	mind-blowing	(51)	1	casual	(71)	1	front	(91)		
(12)	6	hard	(32)	2	comfortable	(52)	1	cheeky	(72)	1	full	(92)		
(13)	6	old	(33)	2	daily	(53)	1	classic	(73)	1	funny	(93)		
(14)	5	bad	(34)	2	due	(54)	1	closer	(74)	1	fussy	(94)		
(15)	5	big	(35)	2	early	(55)	1	cold	(75)	1	gross	(95)		
(16)	5	same	(36)	2	exciting	(56)	1	cosy	(76)	1	handy	(96)		
(17)	4	crazy	(37)	2	favourite	(57)	1	dark	(77)	1	happy	(97)		
(18)	4	lovely	(38)	2	garlicky	(58)	1	dead	(78)	1	healthier	(98)		
(19)	4	short	(39)	2	ready	(59)	1	deep	(79)	1	huge	(99)		
(20)	4	weird	(40)	2	shaded	(60)	1	difficult	(80)	1	hungry	(100)		

Table IV.1.5. Adjectives used by videobloggers in diary videoblogs

Interestingly, at first sight one can see there is a lower frequency of adjectives in diary videoblogs particularly compared to tutorials. Likewise, the total number of adjectives is to some extent reduced compared to the list of adjectives in tutorials. In comparison to the previous genre, this already denotes a less rich descriptive discourse. Yet, videobloggers add a great variety of positive adjectives which refer to evaluations such as “good” (17), “amazing” and “nice” (11), “cute” and “interesting” (7), “cool” and “gorgeous” (6), “lovely” (4), “delicious” and “great” (3), “exciting”, “favourite” and “sweet” (2) and with only one case: “best”, “better”, “easy”, “favourable”, “fine”, “funny”, “healthier”. On one hand, they express *positive emotions* and *emotionally positive evaluative perceptions* towards in-video performance, items or events. On the other hand, these positive assessments serve as indicators of their taste regarding items or any other in-video element or noun they go with. Despite the presence of positive adjectives, it is common to detect some *negative concepts* as well which word *negative impressions* towards situations, items or performance –i.e. “hard” (6), “bad” (5), “weird” (4), “gross”, “illegal” and “wrong”. In comparison with tutorials, there is also a considerable use of adjectives to represent *feelings and emotions*, for instance: “sure” (8), “due”, “sleepy” (2), “angry”, “busier”, “cheeky”, “energetic”, “excited” or “hungry”. Through the disclosure of emotions, videobloggers

additionally reveal personal information about themselves and take a self-focused approach. In order to describe the (external) appearance of things, *descriptive adjectives* such as “long” (13), “new” (8), old (6), “big” (5), “high”, “red”, “skinny”, “taller” and “black” (3), “shaded” (2), “dark”, “full”, “huge” are mentioned in the narration to provide detailed descriptions and narrative commentary. Equally, there is a varied deployment of *descriptive adjectives* such as: “crazy” (4), “different” and “healthy” (3), “blowing”, “comfortable”, “ready”, “single” and “casual” (2), “actual”, “classic”, “cold”, “cosy”, “dead”, “difficult”, “doggy”, “emotional”, “uneven” to afford a substantial description. The inclusion of *time and place adjectives* implies the importance of narrative elements –i.e. “daily” or “early” (2) or “weekly” (time) and “bottom”, “closer”, “deep” or “front” (place).

By examining Table IV.1.5, in comparison with the type and quantity of adjectives in how-to clips, there is a reduced number of adjectives. Another observation is that adjectives are less focused on a specific issue as in tutorials. Rather, adjectives are situation-focused on the episode or event which takes place in the video narrative. As can be expected due to the nature and purpose of diary videos, there is an absence of *brands*. Similarly, some adjectives are subject to the type of video content or videoblogger. The video on *hair change* (CC1) includes adjectives such as “long” or “short”, whereas the narrative on the adoption of the dog topic adds adjectives related to the description of the dog i.e. “red”, “shaded” or “doggy” (Appendix 18). And, finally, CC3 in her video on pregnancy and birth uses the term “due” (Appendix 18).

1.1.3. Adverbs used by videobloggers

As shown in Appendix 19, there is a wide range of adverbs in the corpus in general, in which emphasising adverbs such as “just” acquire a considerable high frequency. Both are used more than 300 times in the whole corpus which signals the informal facet of the YouTube discourse. Other adverbs which appear in this preliminary appendix are: “really”, “yeah” or “well”; all of them demonstrate the informal level of videobloggers. However, particularly YouTubers resort frequently to ly-ending adverbs, negative full and short form “not” and “(n)’t” as well as “yeah” –see Appendix 20. Namely, as displayed in Table IV.1.6, in tutorials videobloggers resort to a great variety of adverbs. The most frequently used is “just” (with 110 cases) which, aside from their respective roles as *emphasisers* and *linkers*, perform as *conversational fillers* too. They make the discourse sound natural and casual. The following types of adverbs are *time adverbs* –i.e. “then” (42) and “now” (37)– which act as sentence or sequence connectors to distribute and organise information, again, in a natural and informal manner. Following this, another common adverb are *negations*

“not”, “‘t” (28 and 24 cases, respectively) or “no”. Videobloggers oftentimes turn to negative statements to point out what is not advisable in the tutorial or in an instructive step. Another feature in this discourse is the presence of *adverbs of place* –i.e. “there” and “up” (18), “out” (17), “here” (16) and “down” (13), and then “back” (8)– with high frequency and others less frequently such as “in”, “over” (3), “apart”, “aside”, “away”, “upside” (2), “inside”, “closer”, “in/outwards” or “on”. They explain where the task takes place during the tutorial procedure. There is also a considerable frequency of *emphasisers* such as “really” (37), “quite” and “very” (10), “actually” (13), “pretty” (6) and “especially”; “almost” (3) or “perhaps”; although, the variety of emphasisers is not wide. By the same token, videobloggers usually include many adverbs of *manner* such as “slightly” (4), “exactly” (3), “hopefully”, “literally” (2), etc. These manner adverbs perform as emphasisers and provide a richer discourse. In the same way, *time adverbs*, such as “usually” (6), “always” (8), “sometimes” (4), “before” and “recently” (2), are included in the speech of videobloggers to talk about their habits and routines. Also, “more” and “much” (9) are employed as adverbs to refer to *size* and *quantity*.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	110	just	(21)	8	back	(41)	2	anyway	(61)	1	basically	(81)	1	longer
(2)	42	then	(22)	8	well	(42)	2	apart	(62)	1	closer	(82)	1	mainly
(3)	37	now	(23)	7	too	(43)	2	aside	(63)	1	completely	(83)	1	messily
(4)	37	really	(24)	6	as	(44)	2	away	(64)	1	earlier	(84)	1	never
(5)	28	not	(25)	6	pretty	(45)	2	before	(65)	1	easy	(85)	1	nicely
(6)	24	‘t	(26)	6	usually	(46)	2	better	(66)	1	enough	(86)	1	only
(7)	18	out	(27)	5	all	(47)	2	else	(67)	1	especially	(87)	1	outwards
(8)	18	there	(28)	5	around	(48)	2	ever	(68)	1	fast	(88)	1	perhaps
(9)	18	up	(29)	4	also	(49)	2	far	(69)	1	further	(89)	1	personally
(10)	16	here	(30)	4	even	(50)	2	hopefully	(70)	1	generally	(90)	1	probably
(11)	13	actually	(31)	4	slightly	(51)	2	literally	(71)	1	good	(91)	1	somewhere
(12)	13	down	(32)	4	sometimes	(52)	2	no	(72)	1	gradually	(92)	1	soon
(13)	12	again	(33)	4	together	(53)	2	obviously	(73)	1	halfway	(93)	1	straight
(14)	10	quite	(34)	3	almost	(54)	2	once	(74)	1	heavily	(94)	1	thinly
(15)	10	very	(35)	3	already	(55)	2	otherwise	(75)	1	highly	(95)		
(16)	9	kind	(36)	3	definitely	(56)	2	recently	(76)	1	inside	(96)		
(17)	9	more	(37)	3	exactly	(57)	2	sorry	(77)	1	inwards	(97)		
(18)	9	much	(38)	3	off	(58)	2	through	(78)	1	less	(98)		
(19)	9	yeah	(39)	3	over	(59)	2	upside	(79)	1	little	(99)		
(20)	8	always	(40)	3	right	(60)	1	anywhere	(80)	1	long	(100)		

Table IV.1.6. Adverbs used by videobloggers in tutorials²⁹

In spite of the adverbs used, in Appendix 21 it is clear that each videoblogger has personal preferences in the usage of adverbs. For instance, CC1 and CC3 are prone to utilise adverbs

²⁹ Despite the nature of all terms, they perform as adverbs in context or in adverbial phrases.

such as “slightly”, “literally”, “definitely”, “generally”, that is, ly-ending adverbs. On the other hand, CC2 prefers using emphasisers such as “really”, and avoids the use of negative statements. Negation in utterances is common in the discourse of CC1.

Unlike tutorials, among the most frequently adverbs found in diary videos the *emphasisers* and *fillers* “just” (152) still heads the list. Again, adverbs which denote an informal tone are found in this table.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	152	just	(21)	7	kind	(41)	3	first	(61)	1	after	(81)	1	instead
(2)	57	really	(22)	7	though	(42)	3	hopefully	(62)	1	ago	(82)	1	later
(3)	33	not	(23)	6	even	(43)	3	never	(63)	1	ahead	(83)	1	less
(4)	33	yeah	(24)	6	soon	(44)	3	only	(64)	1	almost	(84)	1	little
(5)	26	then	(25)	6	too	(45)	3	otherwise	(65)	1	alone	(85)	1	no
(6)	25	well	(26)	6	very	(46)	3	yet	(66)	1	anywhere	(86)	1	normally
(7)	23	now	(27)	5	about	(47)	2	alright	(67)	1	badly	(87)		
(8)	15	here	(28)	5	better	(48)	2	apart	(68)	1	certainly	(88)		
(9)	13	all	(29)	5	literally	(49)	2	below	(69)	1	completely	(89)		
(10)	13	also	(30)	5	long	(50)	2	either	(70)	1	daily	(90)		
(11)	12	there	(31)	5	right	(51)	2	else	(71)	1	downstairs	(91)		
(12)	10	actually	(32)	5	that	(52)	2	everywhere	(72)	1	earlier	(92)		
(13)	10	always	(33)	4	asleep	(53)	2	exactly	(73)	1	early	(93)		
(14)	10	anyway	(34)	4	obviously	(54)	2	most	(74)	1	especially	(94)		
(15)	10	maybe	(35)	4	sorry	(55)	2	pretty	(75)	1	firstly	(95)		
(16)	8	probably	(36)	3	already	(56)	2	properly	(76)	1	hence	(96)		
(17)	8	quite	(37)	3	apparently	(57)	2	slightly	(77)	1	high	(97)		
(18)	7	again	(38)	3	definitely	(58)	2	sooner	(78)	1	highly	(98)		
(19)	7	as	(39)	3	ever	(59)	2	sure	(79)	1	ideally	(99)		
(20)	7	basically	(40)	3	fast	(60)	2	‘t	(80)	1	indoors	(100)		

Table IV.1.7. Adverbs used by videobloggers in diary videobloggers

Amongst the most frequent adverbs in tutorials, one can find the *emphasiser* “really” with 57 cases and the negative form *not* with 33 cases. Curiously, compared to tutorials *negation* is less frequently used in diary videoblogs, having a very reduced number of both types of negation forms “not” (33) and “‘t” (2). With a frequency of 33 too, “yeah” is equally used, which, aside from confirming, also performs as a conversational *filler*, particularly for CC3 as indicated in Appendix 22. Other *fillers* such as “well” (25), “then” (26) and “now” (23) with a connotation of *time connectors* are consistently included in the speech of these videobloggers in their personal videos. All the aforementioned adverbs characterise a casual, natural and informal type of discourse which provides a face-to-face conversational nature. Similarly, the *place adverb* “here” (15) is also among the most continually used in this type of subgenre. The type of adverbs which are more frequently employed are *place adverbs* such as “everywhere” (2). By contrasting tutorial and diary videos, one can perceive that there are many *time adverbs* such as “always”, “again” or “soon” with a

frequency range between ten and six. Whilst, with a low rate between two and one, one can find: “sooner”, “firstly”, “daily”, “early” or “later”. These adverbs clarify the temporality in which events take place during the videoblogged narrative. “Always”, which is the most commonly used, alludes to routines and habits. In the same vein, the integration of *adverbs of manner* such as “literally” (5), “obviously” (4), “apparently” and “hopefully” (3), “properly” and “slightly” with a frequency of two cases and “completely”, “especially”, “highly” and “ideally” (1). Last but not least, in the discourse of YouTubers in diary videoblogs there are also *emphasisers* –i.e. “quite” (8), “very” (6) or “pretty” (2), although the number of emphasisers is reduced compared to their use in tutorials. Interestingly, there are fewer adverbs related to quantity or measure which might be supported by the idea that the application procedure found in a tutorial requires the definition and description of measure. On the other hand, time and manner adverbs are among the two types of adverbs more frequently detected in this diary or narrative discourse. As can be expected, there are differences in the way videobloggers communicate, although they all agree with the high use of “just” and “really”. Yet, also in diaries (Appendix 22), CC3 uses a considerable number of emphasisers and fillers and, once again, a great variety of ly-ending adverbs compared to CC1 and CC2.

1.1.4. Verbs used by videobloggers

Following adverbs, verbs are great indicators of the types of tasks and performance of the speakers and how they describe their own in-video acting. As the preliminary Appendix 23 presents, in the whole corpus by far the most common are the diverse forms of the verb *be* as well as many other *state verbs*. Specifically, in the discourse of videobloggers –see Appendix 24– there is a dominant usage of state verbs, particularly “is” (147 cases) to describe process or to go together with gerund forms to give instructions. Another verb repeatedly found is “think” (with a frequency of 52 cases) which is employed to express opinion, personal thoughts or reflections. In a like manner, emotional verbs such as “like” (55) or “love” (26) to show taste and preference appear in this subgenre. These initial features already allow for seeing a subgenre which clearly insinuates positioning and linguistic attitude and roles (Appendix 24).

In tutorials (Table IV.1.8), after “is” and “s”, “going” (66) is the most frequently used verb tense and form. This signal syntactic structures linked to the description of the tutorial steps and moves in the procedure of the instructions. Similarly, the form which indicates first singular person “m” (53) and “am” (5) go together with the form “going” again for the instructions to show in-video intentions and plans. Here videobloggers use

action verbs in their infinitive form or other tenses since they depict their performance while doing it. This discourse has an *action-centred approach*, instead of being a *state approach*. Thus, the verbs are related to the actions associated with the topic of the tutorial video (Table IV.1.8): “make” (25), “take” (15), “bring” (14), “using” (11), “pour” and “pull” (5) and “kneading” (4) for instance in the cooking video of CC2. They do not focus primarily on state verbs, which reflect inner actions, even though they are still present in the discourse, they are less frequent.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	72	is	(11)	24	get	(21)	13	got	(31)	7	been	(41)	5	show
(2)	70	do	(12)	18	look	(22)	13	see	(32)	7	grab	(42)	5	use
(3)	66	going	(13)	17	've	(23)	11	done	(33)	6	feel	(43)	4	give
(4)	53	'm	(14)	17	know	(24)	11	using	(34)	6	has	(44)	4	had
(5)	40	's	(15)	15	like	(25)	10	looks	(35)	6	was	(45)	4	kneading
(6)	30	be	(16)	15	put	(26)	10	making	(36)	5	am	(46)	4	let
(7)	28	go	(17)	15	take	(27)	9	love	(37)	5	did	(47)	4	looking
(8)	27	have	(18)	15	think	(28)	9	're	(38)	5	makes	(48)	4	need
(9)	27	want	(19)	14	bring	(29)	8	hope	(39)	5	pour	(49)	4	say
(10)	25	make	(20)	13	doing	(30)	7	are	(40)	5	pull	(50)		

Table IV.1.8. Verbs used by videobloggers in tutorials

When examining the lemmas of the most frequent verbs, we can observe that most of them are focused on *be*, *have*, *make*, *do*, *look*, *get*, *use* and *go*. The verb *be* amounts to 211 frequency cases – “is” (72), “m” (53), “s” (40), “be” (30), “re” (9), “are” (7), “been” (7), “am” (5) and “was” (6). The high frequency of lemmas of the verb *be* reveals the massive number of descriptions in the discourse of videobloggers in tutorials. The gerund form “going” of the verb *go* is the second most frequent verb which shows the planning of future moves. This usually goes with the first person singular such as “m” (53), which shows the self-centredness in the discourse of YouTubers when instructing. Likewise, the form “go” (28 cases) is also used. Accordingly, verbs such as “use” (5), “make” (25), “get” (24), “have” (27), “put” and “grab” (7) and “give” (4) are generally applied in the process or creation of something and frequently used during the instruction process. In the case of use, other lemmas such as “using” (11) are additionally employed to describe their ongoing performance along with the tools and materials needed for each step. Another verb which shows performance and denotes the result of a step is *make*, which amounts to 30 cases. Both “make” (25) and “makes” (5) are commonly utilised. With a similar frequency. The diverse forms of the verb *get* total 37 cases. The lemma with the highest frequency, *get* (24), shows the performance of videobloggers, whereas *got* (13) denotes past performances

or goes together with *have* creating the combination *have got*. Therefore, linked to this is the diverse forms of the verb *have*. All its lexical forms total 50 cases – *have* (27), *‘ve* (17), *has* (6), which means that videobloggers employ to talk about possessions or past performance in past participle form. Another verb with a high frequency and multiple lemmas in the videobloggers’ discourse is the headverb *do* – “do” (70), “doing” (13), “done” (11) and “did” (5). This reveals the importance of the talking about performance, their own one and what viewers can do. Generally, verbs in the gerund form –i.e. “doing” (13) or “making” (10)– are typically mentioned to allude to the process at that exact moment. Regarding verbs, there is a regular use of mental verbs such as “think” (15) to express opinion and “know” to add conversational filler expressions such as *you know*. The marked presence of these verbs again supports the idea of a discourse with a conversational and informal dimension. Likewise, in tutorials there are various cases of verbs in the participle form –i.e. “done” with eleven cases and “been” with seven cases– to describe previous steps. Equally, there are verbs in the past tense for instance “got” (13), “did” (5) and “had” (4) to talk about past performances, however the frequency is not high in this context. Present tenses are especially and frequently used in the tutorial subgenre. Another distinguishing trait of the discourse of videobloggers is the exploitation of emotional state verbs to express feelings are: “want” (27), “like” (15), “love” (9), “hope” (8) and “feel” (6). Through their use, videobloggers display their personal taste and/or preference in the case of performance, products, items or techniques, among others. Overall, in tutorial videos videobloggers use state verbs as much as they use half action verbs. To conclude, all videobloggers somewhat share the same patterns (Appendix 25), nevertheless I find some differences in the use of verbs. An example of this is the fact that, for instance, CC2 prominently and CC3, to a lesser extent, describe future steps via the inclusion of “going”, whereas CC1 and CC3 prefer the use of present continuous tenses. In general, CC2 provides a wider range of verbs during her instruction compared to the other two videobloggers.

In diary videos, at first sight as seen in Table IV.1.9, the vast majority of verbs are state verbs. This already displays the descriptive nature of this discourse based on *perceptual* and *emotional verbs* towards actions of YouTubers. Videobloggers also include actions verbs which are used to define in-video unique and singular situations according to each video, this explains why action verbs usually have a low frequency (Appendix 26).

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	75	is	(11)	35	look	(21)	12	see	(31)	8	does	(41)	6	keep
(2)	72	going	(12)	30	go	(22)	11	thought	(32)	8	has	(42)	6	were

(3)	59	know	(13)	28	are	(23)	11	trying	(33)	8	looks	(43)	5	cut
(4)	56	was	(14)	28	want	(24)	10	come	(34)	8	said	(44)	5	done
(5)	44	do	(15)	26	be	(25)	10	doing	(35)	7	eat	(45)	5	feels
(6)	42	get	(16)	18	say	(26)	10	feel	(36)	7	loves	(46)	5	gone
(7)	42	got	(17)	17	love	(27)	10	let	(37)	7	wait	(47)	5	make
(8)	40	have	(18)	16	been	(28)	10	put	(38)	7	watching	(48)	5	opens
(9)	38	like	(19)	16	had	(29)	10	wanted	(39)	6	getting	(49)	5	seen
(10)	37	think	(20)	16	's	(30)	8	did	(40)	6	having	(50)	5	show

Table IV.1.9. Verbs used by videobloggers in diary videoblogs

A verb which is continually employed is “know”, which, as in tutorial videos, is influenced by the repetition of the conversational filler *you know*. Another verb which videobloggers resort to is “going” which occupies the highest positions, concretely the second one with 72 cases, to report the planning of future plans in the clip. Other lexical forms of the verb *be* –i.e. “going” (72), “go” (30) or “gone” (5)– are present in the discourse of videobloggers. In fact, this is not the only verb in the *-ing form*, there are also others which acquire an action function: “trying” (11), “doing” (10), “watching” (7), “getting” and “having” (6). Videobloggers utilise these verbs and in this particular form to communicate what they are doing at that very moment. There are some verbs in the *past tense* –i.e. “did” or “said” (8)– and the *past participle tense* –i.e. “been”, “had” (16) or “thought” (11)– which prove the in-video description of previous performance and enhance the narrative side of the video. Past tenses can be used for the description of past experiences, feelings or actions done before or when they were not filming. Mostly, these verbs show performance or emotions, thus they are used in various forms too. In the case of *do*, the verb amounts to 75 cases counting all its lemmas –“do” (44), “doing” (10), “did” (8), “does” (8) and “done” (5). Similarly, as in tutorials, the verb “think” (37) is repeatedly mentioned totalling 48 cases with the cases in the past tense. Likewise, the forms “say” (18) and “said” (8) are particularly used in diaries due to the presence of other in-video characters. Furthermore, as in tutorials, there is a consistent usage of *emotional verbs* such as “like” (38) and “love” (17). In diaries, the third person singular of *love*, “loves” (7) is also commonly identified since videobloggers also talk about other characters. Yet, there is a clear preference for “like” which entails softer emotional involvement and relation, opposed to “love” which might be used to engage the audience. By means of emotional verbs, videobloggers bring to light their taste and personal choice in relation to a wide range of aspects i.e. TV programmes, clothes, style, eating habits, etc. Similarly, this occurs with the diverse forms of “want” (28) or “wanted” (10) which reveal the intentions and desires of videobloggers.

Linked to this idea of acquiring things, is the frequently used term “got” (42) which can go together with “have” as well as the past tense of *get* (42). Together with these two forms, also “getting” (6), the present continuous form, is used to describe the ongoing or near future action of choosing. Linked to these forms are also the lexical forms of the verb *have*, which total 70 cases with the following forms: “have” (40), “had” (16), “has” (8) and “having” (6). In this way, videobloggers talk about their responsibilities as well as their possessions or items they have. Similarly, other verbs such as “look” (35) and “looks” (8) are used to indicate the directionality of the gaze of other in-video participants or to signal the appearance of individuals or objects together with the verb *like* i.e. “she looks” or “looks like”. Both lexical forms are in the present tense. Each videoblogger defines their discourse with the preferred employment of some verbs over others (Appendix 26). As a case in point, CC1 includes a wider variety of emotional verbs –i.e. love(s), hate or feels; she centres her discourse on feelings and emotions. However, CC2 uses rather more action verbs given the fact that the videoblogger mostly describes the performance of the new pet or her own actions in relation to the dog. And, CC3 resorts to a particular use of the tense of present continuous to make emphasis on the symptoms or feelings she is experiencing during the birth preparation. Overall, in diary videoblogs YouTubers discursively enhance the personal and storytelling side of this discourse.

1.1.5. Modal verbs used by videobloggers

In the corpus –see Appendix 27, generally speaking, YouTube users utilise a broad range of modal verbs. Clearly, “can” is the most frequent modal verb in the YouTube discourse with a frequency of 71 cases. Likewise, there are cases of its negative forms “can’t” and “cannot”. This already gives hints that the discourse offers options and possibilities. “Can” is followed by “will” (44) and “would” (39), the latter also signals options while “will” represents the depiction of future plans and intentions. Precisely YouTubers –see Appendix 28– only use half of the total number of the usage of the modal verb *can*, with only 35 cases. And, the same happens with the modal verbs “will” and “would”, around half of the cases is used by videobloggers. Nevertheless, it is true that YouTubers employ “might” and “would” more than commentators. On the other hand, the negative form of “can” is not necessarily used by videobloggers, but commentators. In tutorials, videobloggers –see Figure IV.1.1– regularly include “can” (20) in their discourse becoming the most frequently used to show options when performing the task. The following frequent modal verb is “will” (13) and its contracted form “’ll” (4) to indicate the next steps and moves. During the instructions, after “will”, “should” (7) is the third modal verb in the figure and provides

orders through instructional recommendations and strong advice as well as to indicate the potential outcome. The other types of modal verbs have a lower frequency, nonetheless they are still present in their discourse. Among these modal verbs, one can find “might” (5), “ca(n’t)” (4), “would” (4) and “wo(uldn’t)” (3) and “could” (3) to show possible consequences and outcomes. On the whole, there is a high number of modal verbs in tutorials considering the length of the videos.

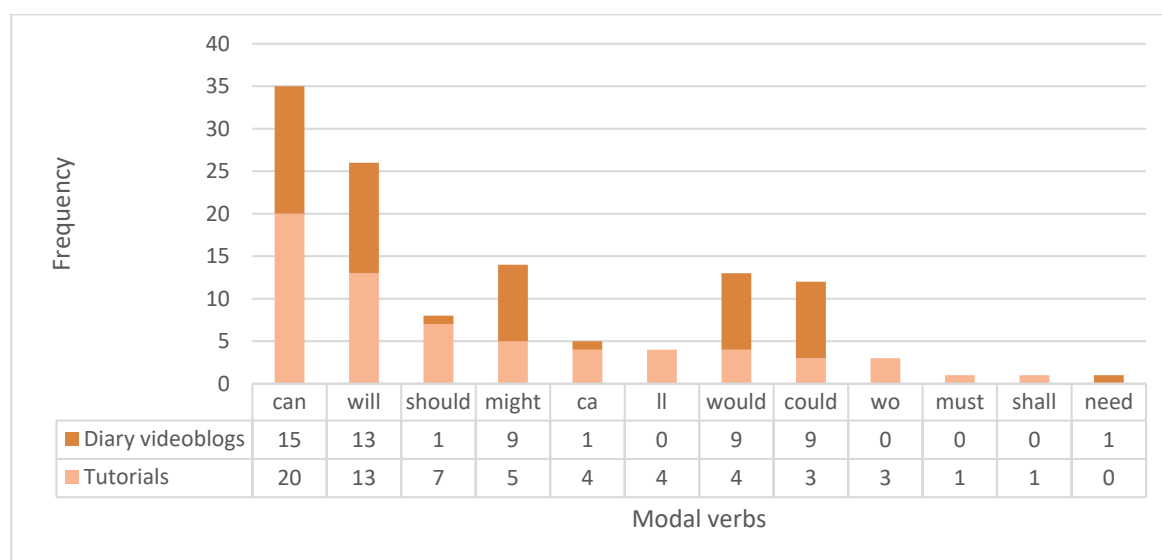


Figure IV.1.1. Modal verbs used by videobloggers in tutorial and diary videoblogs

Other less frequently used modal verbs are “must”, “shall” or “need” in both tutorial and also in diary videos. Depending on each videoblogger, the use of modal verbs can differ (Appendix 29). An example of this is the fact that CC3 only uses a total number of three modal verbs and frequency of eleven in total. Then, unlike CC3, CC2 exploits a broad assortment of modal verbs and with a considerably high frequency.

In diary videoblogs, these videobloggers feature modal verbs in the discourse, nevertheless, a reduced number is used considering the length of this video type as well as their frequency. In this context, the most frequent modal verbs are “can” (15) in its affirmative form and “will” (13) to describe future plans in the narrative. Other verbs which are commonly used are “might”, “would” and “could” all of them –with a frequency of nine– show probability. In general, the rest of modal verbs are either never used or used once. Aside from the fact that the employment of modal verbs is markedly low, it is possible to identify variations according to each videoblogger. As Appendix 30 presents, curiously in diary videoblogs CC2 uses a very low quantity of modal verbs. Similarly, only CC1 uses a high number of the modal verb “will” to describe future plans during the clip. Overall, the results reveal that, in tutorials, the cohesion of sentences and types of sentences in the

discourse of vloggers requires a more complex structure and also enhances its conversational nature. On the other hand, in diary vlogs, the structure of sentences is simpler in the discourse of YouTubers.

1.1.6. Pronouns and determiners used by vloggers

The discourse of YouTubers is notably characterised by an *I-centred approach* (Figure IV.1.2, below). Most statements start with the first-person and singular personal pronoun *I* which is the most utilised in the sub-corpus. In total, in tutorials there is a number of 265 *I*-pronouns in front of the 305 in diary vlogs. Curiously, it is used more frequently in diary vlogs, nevertheless this could be linked to the fact that diary vlogs also have a longer length. Unexpectedly, the following type of personal pronoun employed in both types of discourse is “it” –with 221 cases in tutorials and 164 cases in diary vlogs– for the impersonal person or for objects. The following personal pronoun is “you”, which is surprisingly unfrequently used, yet it has a lower frequency than expected (with 132 cases in tutorials and 153 cases in diary vlogs). Similar figures are identified in both types of videos considering the length of both clips. Equally, I expected to obtain a higher number of you-statements in the discourse of tutorials, but surprisingly a number of them have been found in the discourse of YouTubers in diary vlogs. Linked to the usage of I-statements, vloggers usually include the possessive determiner “my”, particularly in tutorials (89 cases and 76 cases in diary vlogs). Another commonly employed possessive determiners in the discourse of vloggers is “your”, which is frequently used in tutorials (with a frequency of 34 and a frequency of 18 in diary vlogs). The other types of less common pronouns in diary vlogs are *third person singular* to refer to the sentimental partners or pets of vloggers in the video. Therefore, I can identify “he” (7), “him” (7) and “his” (6) and “she” and “her” (59 for both). Also other types of possessive determiners and pronouns such as “their”, “one”, “us”, “we” and “me” are additionally interpreted in the discourse of diary vlogs. Overall, this study reveals that the discourse of tutorials is characterised by an I-centred approach, whereas in diary vlogs statements are rather varied as well as there being many other subjects and objects in the clip. It is additionally interesting that the most frequently used pronouns in tutorials and diaries are *i-it-you* which, to a certain extent, describe the nature of this subgenre. Namely, this might be an *i-it-you discourse* focused on the vlogger, the tutorial object and the audience. Yet, in tutorials, the following most important pronouns are the possessive determiners *my-your* which enhance the vlogger-viewership link. However, in diary vlogs, the following determiners and pronouns are

my-her/she/we, in this way one can see that the discourse revolves around every aspect related to the YouTuber.

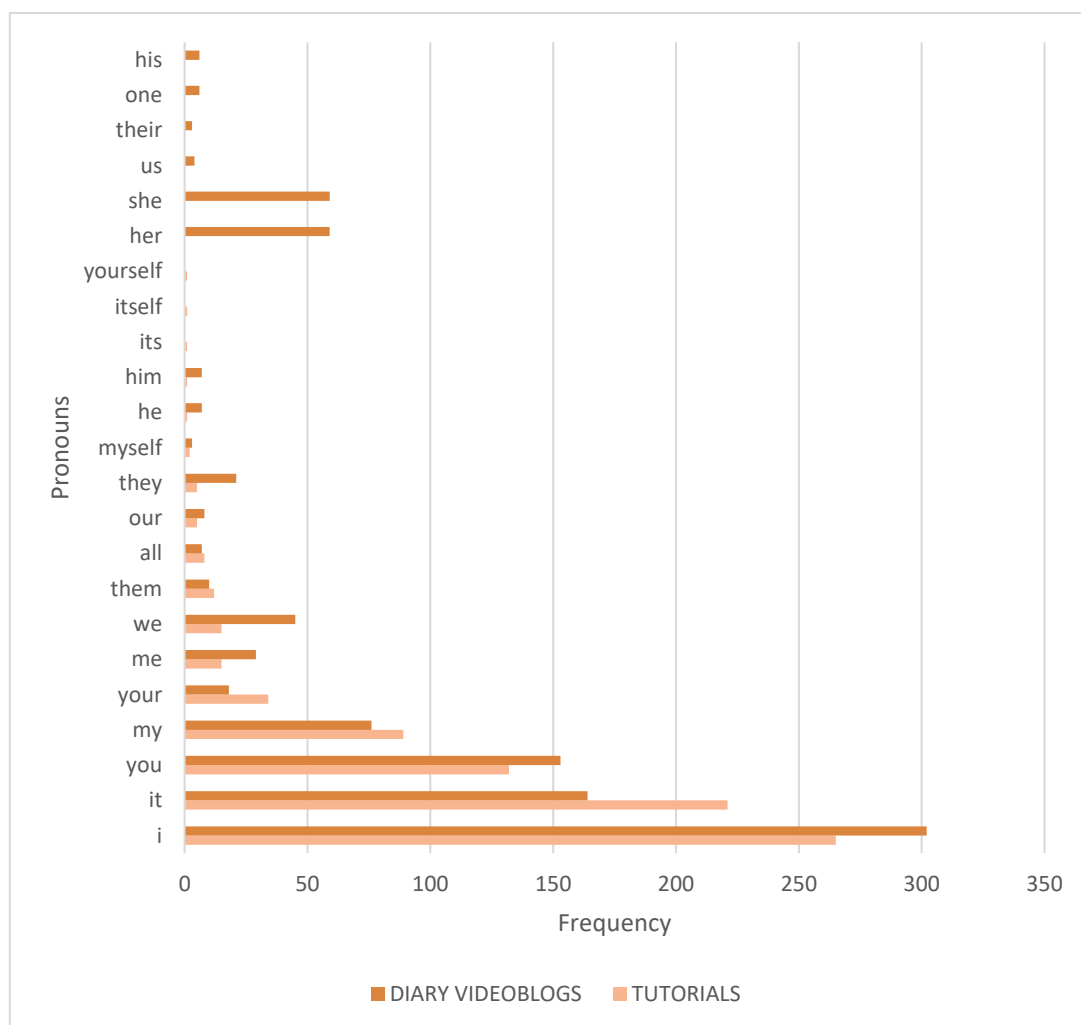


Figure IV.1.2. Pronouns and determiners used by videobloggers in tutorial and diary videoblogs

By examining Appendix 31, one can detect that although there are patterns in the use of pronouns amongst all videobloggers, CC2 uses a significant array of pronouns compared to the other subjects in tutorials. Yet, in diary videoblogs, the videoblogger who uses more pronouns and more frequently is CC3 –see Appendix 32.

The examination of the most frequent n-grams in the discourse of videobloggers (see Table IV.1.10) reveals that in tutorials the discourse is principally characterised by *verbal future combinations, negations, place- or time-adverbial phrases and quantity*. Those which allude to future tense are “just going to”, “going to put” or “going to take”. These expressions reveal the planned performance and their steps through the tutorial. Another expression which is commonly used is “I don’t” or “I can’t” which reveal what videobloggers do not usually do. On the other hand, *place- and time-adverbial phrases* include “the other side” or “all the

way”. Regarding *quantity*, videobloggers frequently use expressions such as “a little bit”, “a lot of” or “a bit more”. In contrast, some expressions allude to communicative strategies to engage the viewers –“you can see”– or to indicate the steps by focusing the attention on the viewers –“you want to”.

Tutorials				Diaries			
just going to	21	want it to	5	I don't	31	I feel like	7
I don't	14	that I do	5	don't know	21	just wanted to	6
a little bit	13	going to take	5	a little bit	13	going to get	6
the other side	8	all the way	5	just going to	10	going to do	6
going to put	8	a bit more	5	I was like	10	I haven't	6
a lot of	7	So now I	5	kind of like	8	to go and	5
I like to	6	I can't	5	I think it	8	show you guys	5
I kind of	6	And now I	5	I can't	8	not going to	5
you want to	5			I want to	7	don't think	5
you can see	5			I just wanted	7	I have to	5

Table IV.1.10. N-grams 3 in tutorials and diaries used by videobloggers

In diaries, videobloggers mostly resort to expressions which refer to *negation*, *quantity*, *future performance*, *opinion*, *emotional expressions* and *interactional expressions*. *Negation*, for example, is viewed through expressions such as “I don’t”, “don’t know”, “I can’t”, “I haven’t” or “don’t think”. Other expressions refer to *future performative expressions* such as “just going to”, “going to get”, “going to do” and “not going to”. To express *opinion*, videobloggers use phrases such as “I think it” or “don’t think”. Similarly, *emotional expressions* –i.e. “I was like”, “I want to”, “I just wanted”, “I feel like”, “just wanted to”– revolve around the feelings of videobloggers or what they want to do by showing their emotions. Likewise, a conversational phrase which videobloggers commonly use is “show you guys” which reveals how they engage the viewers in the video events and situation. Some features are typically found in the discourse of videobloggers in only a type of video. Whereas in tutorials one can find some frequent you-structures, most expressions revolve around the videoblogger by means of I-statements. Another feature which characterises videobloggers’ discourse in tutorials is the use of quantifiers and expressions of quantity whilst one cannot find in tutorials.

1.2. Syntactic structures

In this section, the objective is to examine the utterances according to parameters such as *type of illocutionary act*, *syntactic structure* or *speech act* –primary and secondary, *topic* and *speaker*, among others in both tutorial and diary videoblogs. To do so, these parameters are analysed via the examination of the number of speech acts and words. In this way, I

aim to further comprehend the way in which YouTubers design their statements to communicate with their audience.

1.2.1. Syntactic structure of speech acts and illocutionary speech acts

Visually and numerically Figure IV.1.3 compares the figures in relation to the number of speech acts and words between tutorials and diary videoblogs in the discourse of videobloggers. In the first graphic, one can see this distribution in tutorials –see Appendix 33 to observe the syntactic structures and illocutionary acts based on videobloggers in tutorials. For instance, in primary speech acts (PSAs) the highest number of speech acts are *declarative* syntactic structures. With a presence of 243 tokens, declarative statements are the most frequent ones followed by *exclamatory* (54) and then *imperative* (36) structures. This denotes the showing and description of information along with the expression of feelings and emotions. Notwithstanding, a reduced number of interrogative sentences are employed in the discourse of videobloggers in tutorials. In fact, there are only three *yes-no sentences* together with only two *wh-interrogative statements*. In other words, videobloggers rarely resort to interactional questions to engage their viewership in tutorials. Whilst, in the section of secondary speech acts (SSAs), the only statements employed are declaratives (71) for additional and descriptive complementary data and exclamatory sentences (20) to complement the information with emotional features. In total, there are more cases of expressive than *imperative* statements, considering SSAs and PSAs together. When analysing the distribution of words, aside from PSAs having the highest number of speech acts, *declarative sentences* also have a high number of words. From 243 declarative statements in PSAs there are 3835 words. This means that these declarations are quite lengthy and that they comprise a considerable amount of information. Nonetheless, in the case of SSAs, they have a lower number of words as well as it similarly occurs with exclamatory statements. These statements are notably brief especially considering the number of words and speech acts in both PSAs and SSAs. In the case of *interrogative sentences*, the number of speech acts and words is balanced. Despite this, their length is still low in contrast to the number of words in declarative utterances.

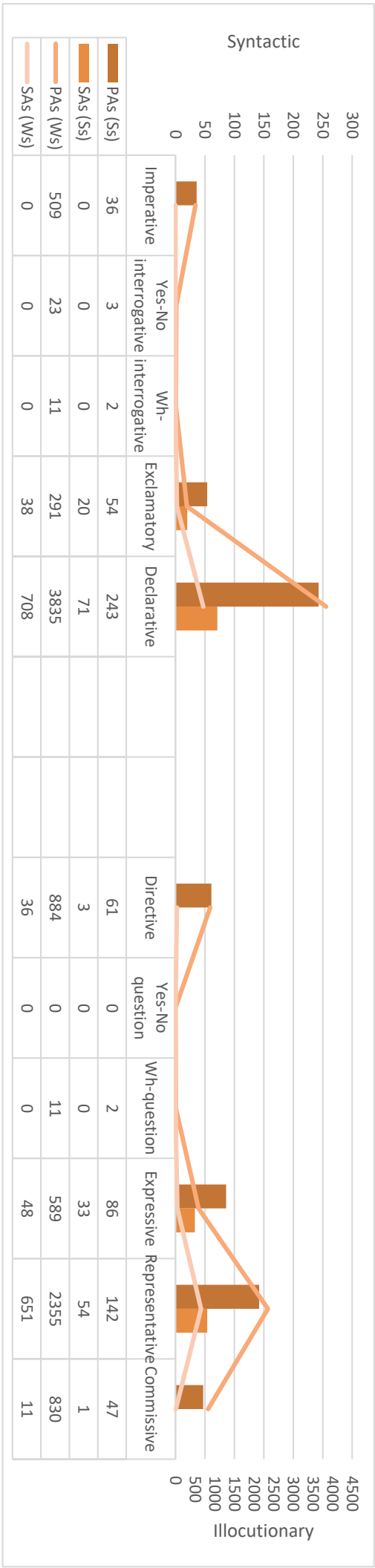


Figure IV.1.3. Syntactic and illocutionary speech acts by videobloggers in tutorials

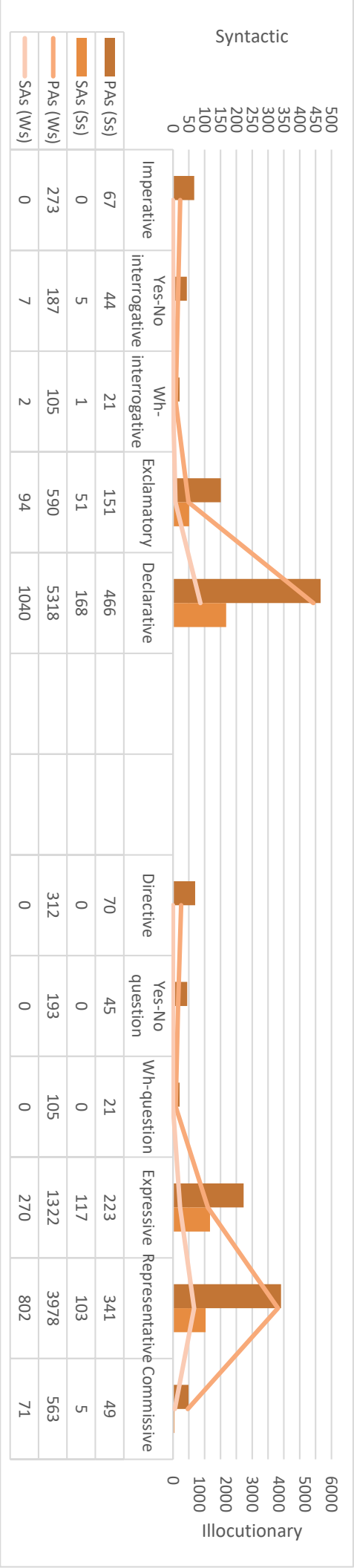


Figure IV.1.4. Syntactic and illocutionary speech acts by videobloggers in diary videoblogs

**Note: It is advisable to pay attention to the lines and columns simultaneously to identify patterns*

This first figure suggests that the discourse of videobloggers in tutorial subgenre is informational in nature. There are also many *imperative statements*, although fewer than exclamatory utterances. Nevertheless, their presence is relevant in this discourse together with exclamations and declarations since imperatives imply the existence of an interactional approach to guide viewers during the instructions. Another factor is that, despite the lower number of speech acts (36) compared to the 54 tokens of exclamatory utterances, the number of words in imperative statements (509) is higher than the number of words in exclamatory statements (291). This shows that, in spite of not being as frequent, exclamatory sentences are more repeatedly used but they share less information. On the other hand, imperative statements appear in longer utterances. In other words, declaratives define the discourse of videobloggers together with imperatives and with exclamatory sentences. All in all, tutorial discourse is an informative and descriptive genre with a relational facet with expressive information and questions.

After the syntactic structure of speech acts, from an illocutionary-oriented perspective, the goal is to understand the function and message addressed to the audience through these speech acts. The number of *directive sentences* increases notably (61), that is, other syntactic structures are used to address the audience aside from declaratives. These directives have complex structures since the number of words per directive in primary speech acts (PSAs) is 884. Apart from this, some directives (3) perform as secondary speech acts (SSAs). However, despite the low quantity, these secondary directives amount to 36 words which implies the construction of complex utterances. Curiously, when it comes to *yes-no question*, it seems that the yes-no interrogative structures have been transferred to another illocutionary speech act given the fact that there are no yes-no questions. Nonetheless, in the case of *wh-question* they have the exact number of PSAs and SSAs and number of words found in wh-interrogative acts. Regarding *expressive statements*, there are fewer exclamatory statements. This reveals that some declarative sentences were expressive without an exclamatory syntactic structure. The number of both PSAs and SSAs and number of words increases considerably in expressive sentences. Even when the number of speech acts and words, the number of words (589) in PSAs is visibly and comparatively lower than the number of speech acts (86). Likewise, the number of SSAs (33) and the number of words is statistically low (48). Regarding *representative statements*, they initially represent declarative utterances. Compared to the syntactic structure, *representative statements* have been distributed into varied functions: *expressive*, *directive* and *commissive*. This justifies why the quantity of representative statements is

reduced to 142 tokens in PSAs together with 54 in SSAs. Likewise, the number of words of representative statements is extremely high per speech acts in PSAs. In contrast, in the case of SSAs, there is a total number of 54 SSAs (651 words). The last type of illocutionary speech acts are *commissives*, this type of declarative sentence is the fourth type of illocutionary act when it comes to the number of speech acts. Nonetheless, the number of words (47) is quite high (830) as shown in the figure. This supports the presence of verbs in future tenses such as *going* or *will* for plans as well as action verbs in tutorials. The usage of commissive speech acts displays the complexity of the statements of tutorial discourse. Likewise, expressive sentences, despite the higher number, tend to be briefer.

In regard to diary videoblogs (Figure IV.1.4), the discourse of videobloggers varies according to the configuration of this type of video and its content. There are also variations depending on the situations and the events filmed in each video and the communicative performance of each videoblogger (Appendix 34). As shown in the graphic, overall there is a higher number of speech acts and words compared to the ones in tutorials. Yet, it is reasonable considering that diary clips are considered longer than tutorials. At first sight, the most frequently used syntactic structures in statements is *declaratives* (466). In the case of declaratives, the relation of number of words and PSAs is lower in diary videoblogs (5318), that is, the length of PSAs in diary videobloggers is shorter than in tutorials. This means that diary videos are less explanatory and wordy and employ simpler statements. With respect to declarative SSAs (168), there is also a considerable increase of them in this specific discourse. Again, on average, the length of declarative SSAs is somewhat more reduced, that is, 1040 words. Declaratives are followed by *exclamatory utterances* (151), with a high number of cases compared to tutorials. Exclamatory primary (54) and secondary (20) syntactic structures in speech increase notably in this genre. Still, they are quite short when taking into account the total number of words of both (291 and 38, respectively). However, this reveals the emotion-oriented approach of this type of video, that is, how videobloggers make their performance more affective. After exclamatory speech acts, *imperative* syntactic structures are commonly present with a frequency of 67 and with a total quantity of 273 words. Yet, the number of words is considerably reduced despite the quantity of speech acts. In other words, these imperative primary syntactic structures are substantially shorter even when compared to the quantity and length of tutorials. This explains the presence of imperatives, but arguably with another function in the discourse. Imperatives in diaries are used towards other in-video participants, not when addressing the audience. It should not be forgotten that in this type of diary videoblogs,

online personalities also interact with other individuals within the videos as well as the audience. Thus, in addition to conversational syntactic structures such as imperatives, there is also a high number of *interrogative syntactic structures*. Between the two structures suggested, *yes-no interrogatives* are the ones preferred by videobloggers with 44 occurrences in PSAs and five in SSAs. These utterances trigger the conversationalist and engaging element of the discourse of videobloggers. They perform as rhetorical questions, even sometimes as interactional fillers. Likewise, respectively they make up 187 and seven words. Regarding PSAs, they seem to have a significant low number of words, that is, these questions are short conversational questions. Similarly, this also occurs in SSAs as the graphic displays. On the other hand, regarding *wh-interrogative utterances*, the number of PSAs with a *wh-interrogative syntactic structure* increases considerably here. Although, it is still the least frequent syntactic structure, its presence in the discourse of YouTubers grows significantly in this context. This type of syntactic structures still has a low number of words, as presented in the graphic, since this structure is only used once in a SSA. In general, this analysis demonstrates that beside syntactic structures in the discourse of videobloggers in tutorials, in diary videoblogs videobloggers strategically use a wide range of syntactic structures. All of them are actively employed when interacting with the audience and other in-video participants. This discourse is defined by an expressive and engaging linguistic attitude through expressive and interrogative statements. There is also a higher frequency of syntactic structures, however utterances are shorter, that is, more conversational which suggests a dialogical trait.

When observing the figure with the redistribution of syntactic structures based on their function, uniquely the speech acts with a *declarative syntactic structure* are redistributed into diverse illocutionary speech acts. Predominantly, *representative sentences* are the most frequently utilised (341 speech acts and 3978 words). That is, the number of words per speech acts is average. The number of representative SSAs also grows but not as much as in the case of representative PSAs. After this, in both primary (223) and secondary (117) structures are commonly employed. *Primary expressive statements* are short with a low number of words or lower than expected. And, in the same way, expressive SSAs tend to be noticeably short, that is, surprise or happiness are expressed through exclamations during the communicative performance. After expressive statements, *directives* are the most frequent illocutionary acts in the discourse of videobloggers in diary videoblogs (70 speech acts and 312 words). The subsequent two illocutionary speech acts here are *commissive* (49 speech acts and 563 words) and *yes-no questions* (45 speech acts

and 193 words). Despite the slight increase of commissive statements, the number of commissive statements is lower in diary videoblogs than it is in tutorials. This means that there are more plans and intentions revealed in tutorials; yet, there are still explanations of future plans in diary videoblogs as well. When it comes to *yes-no questions* and *wh-questions*, the results obtained in the illocutionary dimension resemble ones obtained regarding syntactic structures. This denotes the presence of fewer questions in diary videos with respect to tutorials possibly due to the length.

1.2.2. Syntactic structure of speech acts and illocutionary speech acts according to the topic

In this section, the preferred use of syntactic structures of speech acts as well as their function depending on the topic addressed in the utterance in both tutorial and diary videos.

When addressing the distribution of speech acts and quantity of words according to the topic covered –see Table IV.1.11, below, the vast majority of syntactic structures of speech acts focuses on *declarative statements* (314) and make up 4543 words. These declarative statements usually concentrate on the topic of *ability-skills/performance* (A-S/P). This would explain the high presence of modal verbs in the discourse of videobloggers in tutorials totalling 284 speech acts. Some declarations refer to *possessions* (Pos) (22 speech acts and 4178 words) whereas exactly eight declarative statements allude to *appearance* (App). Likewise, there is a complete absence of speech acts addressing *personality* (Per). The second most frequent type of syntactic speech-act structure is the *exclamatory type* (with 74 speech acts and 329 words). All exclamative, *imperative* (36 speech acts and 509 words), *yes-no interrogative* (3 speech acts and 23 words) and *wh-interrogative* (2 speech acts and 11 words) sentences refer to ability-skills/performance in tutorials. A reason behind this is the fact that videobloggers go through the instructions to successfully achieve. Similarly, they talk about possessions such as the tools and instruments required for the instructions. Expressed differently, tutorials are defined by their task-oriented approach. On the other hand, behaviour and personality are irrelevant topics in this type of video.

<i>Syntactic</i>	Speech acts					<i>Syntactic</i>	Words				
	A-S/P	App	Per	Pos	Total		A-S/P	App	Per	Pos	Total
Imperative	36	0	0	0	36	Imperative	509	0	0	0	509
Yes-No interrogative	3	0	0	0	3	Yes-No interrogative	23	0	0	0	23
Wh-interrogative	2	0	0	0	2	Wh-interrogative	11	0	0	0	11
Exclamatory	74	0	0	0	74	Exclamatory	329	0	0	0	329
Declarative	284	8	0	22	314	Declarative	4178	88	0	277	4543
Total	399	8	0	22	429	Total	5050	88	0	277	5415
<i>Illocutionary</i>						<i>Illocutionary</i>					

Directive	63	0	0	1	64	Directive	915	0	0	5	920
Yes-No question	0	0	0	0	0	Yes-No question	0	0	0	0	0
Wh-question	2	0	0	0	2	Wh-question	11	0	0	0	11
Expressive	112	0	0	7	119	Expressive	585	0	0	52	637
Representative	175	8	0	13	196	Representative	2710	88	0	208	3006
Commissive	47	0	0	1	48	Commissive	829	0	0	12	841
Total	399	8	0	22	429	Total	5050	88	0	277	5415

Table IV.1.11. Topic-oriented syntactic structures and illocutionary acts used by videobloggers in tutorials

**Note: Results of this table do not coincide with the ones obtained in the previous figures given that there is no distinction between primary and secondary acts*

Regarding illocutionary speech acts, that is, the function of the speech acts, some differences have been identified. The most frequently illocutionary acts in tutorials are *representative statements* (175 speech acts and 2710 words). Most representative speech acts centre on the topic of ability-skills/performance and a reduced number refer to possession (13 speech acts and 208 words) and appearance (8 and 88 words). Following representative statements, *expressive statements* have likewise a high number of cases, in total 119 speech acts and 637 words. The greater number, that is 112 speech acts using 585 words, address ability-skills/performance aspects, whereas a small quantity of speech acts (7 and 72 words) addresses possession. After these two, *directives* (64 speech acts and 920 words) make up the third most frequent illocutionary speech acts employed in this discourse. This number is focused on ability-skills/performance and only one speech act alludes to possession. The same occurs with *commissive statements*; a great deal of speech acts is used to make reference to ability-skills/performance and only one deals with possession. In the same vein, only two illocutionary acts are employed to address ability-skills/performance statements. Broadly speaking, the most frequent topic in the discourse of videobloggers in tutorials is ability-skills/performance (399 and 5050 words), followed by possession (with 22 speech acts and 277 words) and then appearance with 8 speech acts and 88 words. In tutorials, there are no speech acts addressing the dimension of appearance.

The distribution between PSAs and SSAs is informative, but not enough to depict the communicative performance of YouTube users. As one can see in Table IV.1.12 – below, in the section of PSAs most speech acts in tutorials are intended to *inform* (172 and 3001 words). These informative utterances cover ability-skills/performance (160 speech acts and 2789 words). Some of them share information about their personal possession (12 and 212 words) regarding tools or products related to the tutorial topic. Likewise, many declarative statements with modal verbs are used to inform about in-video intentions and plans. After informative speech acts, *suggesting/challenging* is commonly carried out by

videobloggers in tutorials when addressing the audience (55 speech acts and 822 words). This is linked to the use of directives, imperatives and declaratives to indicate performative tasks. Again, videobloggers utilise only a few PSAs to cover other topics, specifically two are used to refer to possession with nine words. Following suggestions/challenges, the most consistently used PSA is *react* (32 speech acts and 199 words) to allude to ability-skills/performance. There is only one react PSA which refers to possession. In this way, videobloggers reveal reactive opinion or preference by talking about a possession. This revealing information consequently is a self-disclosure technique. Also, opinion speech acts are often used in this discourse by videobloggers. Regarding *opinion speech acts*, with a total of 35 cases, they are distributed into 29 speech acts to address ability-skills/performance (and 301 words), some to make reference to possession (4 speech acts and 37 words) and a couple, concretely two, to allude to appearance (26 words) in them in total. Videobloggers do not use many *greetings/farewells* (8 speech acts and 16 words) and *(self-)praise* (with 8 speech acts and 29 words) in this context. Both greetings and farewells are included at the beginning and end of the video respectively. The low number of greetings and farewells in the discourse of videobloggers is reasonable coherent since videobloggers do not need to do it repeatedly. In other words, eight times is actually a high frequency. Likewise, the presence of *praise* is linked to the usage of verbs such as *love* and *like* in the discourse of YouTubers. Notwithstanding, the presence of *(self-) praise* in this context is interesting and videobloggers occur because praise themselves and turn to self-talk during the instructions. These speech acts are frequently used when the videoblogger has delivered a previous speech act on ability-skills/performance. Curiously, with ten speech acts one can see the presence of PSAs of *wish/hope* (138 words) to address ability-skills/performance. Aside from these, *acknowledge* (5 speech acts and 15 words), *query/check* (3 speech acts and 23 words), *question* (2 speech acts and 23 words) and *apologise* (2 speech acts and 9 words) also occur. *Queries/Check* and *questions* in fact adopt the same role in the discourse of videobloggers. However, all these speech acts are characterised by their high conversational and engaging function in talk. Particularly, queries and questions are used with the purpose of engaging the audience and inviting them to reply to the videoblogger. Despite their low frequency, their functional role is essential to promote the self-disclosure of viewers who also wish to be commentators.

Speech acts						Words					
Primary	A-S/P	App	Per	Pos	Total	Primary	A-S/P	App	Per	Pos	Total
Acknowledge*	5	0	0	0	5	Acknowledge	15	0	0	0	15

Alert/Identify	0	0	0	0	0	Alert/Identify	0	0	0	0	0
(Self-)Correct	1	0	0	0	1	(Self-)Correct	19	0	0	0	19
(Self-)Praise	8	0	0	0	8	(Self-)Praise	29	0	0	0	29
Opine	29	2	0	4	35	Opine	301	26	0	37	364
Inform	160	0	0	12	172	Inform	2789	0	0	212	3001
Query/Check	3	0	0	0	3	Query/Check	23	0	0	0	23
Question	2	0	0	0	2	Question	11	0	0	0	11
Suggest/Challenge	55	0	0	2	57	Suggest/Challenge	822	0	0	9	831
Thank	1	0	0	0	1	Thank	3	0	0	0	3
Apologise	2	0	0	0	2	Apologise	9	0	0	0	9
Wish/Hope	10	0	0	0	10	Wish/Hope	138	0	0	0	138
React	32	0	0	1	33	React	199	0	0	5	204
Greet/Farewell	8	0	0	0	8	Greet/Farewell	16	0	0	0	16
Total	316	2	0	19	337	Total	4374	26	0	263	4663
<i>Secondary</i>						<i>Secondary</i>					
Alert/Identify	10	0	0	0	10	Alert/Identify	14	0	0	0	14
Acknowledge	0	0	0	0	0	Acknowledge	0	0	0	0	0
Emphasise	1	0	0	0	1	Emphasise	6	0	0	0	6
Expand	0	0	0	0	0	Expand	0	0	0	0	0
Justify	41	6	0	1	48	Justify	564	62	0	12	638
Preface/Uptake	15	0	0	2	17	Preface/Uptake	18	0	0	2	20
Quote	1	0	0	0	1	Quote	55	0	0	0	55
React	14	0	0	0	14	React	18	0	0	0	18
Greet/Farewell	1	0	0	0	1	Greet/Farewell	1	0	0	0	1
Sign	0	0	0	0	0	Sign	0	0	0	0	0
Total	83	6	0	3	92	Total	676	62	0	14	752
429						5415					

Table IV.1.12. Primary and secondary speech acts based on their function and topic used by videobloggers in tutorials

**Note - Acknowledge - Acknowledge/Agree/Confirm; Inform- Inform/Answer/Clarify; Opine - Opine/Object/Evaluate*

Regarding SSAs, as the above table reveals, they refer mostly to ability-skills/performance. Only the words *justify* and *preface/uptake* allude slightly to appearance (6 speech acts and 62 words) and possession (3 speech acts and 14 words). These speech acts perform as supporting information since YouTubers opt for providing arguments to justify their performance, tasks or steps during the tutorial. This would explain the inclusion of certain modal verbs such as *will*, *would* or *could*. On the other hand, many SSAs perform as *justifications* (41 and 564 words) of ability-skills/performance. Some support the external result or appearance (6 with 62 words) whereas just one *justification* speech act addresses possession with twelve words. After *justifications*, *preface/uptake* (15 speech acts and 18 words), *react* (14 speech acts and 18 words) and later *alert/identify* (10 speech acts and 14 words) are the most frequently used SSAs. All of them are concentrated on ability-

skills/performance. Other SSAs which also appear in the discourse of videobloggers in tutorials are *emphasise* (1 speech act and 6 words), *quote* (1 and 55 words) and *greet/farewell* (1 speech act and 1 word). These speech acts have rather a supportive and complementary role in conversation.

In the case of diary videoblogs, the discourse of videobloggers is characterised by a wide range of syntactic structures and their variability depends on the topic they are covering. As can be viewed in Table IV.1.13 below, starting from the examination of syntactic structures of speech acts and the quantity of words attached to that structure, one can observe that the order, depending on frequency of syntactic structures is: *declarative* structure (634 speech acts and 6358 words), *exclamatory* (202 speech acts and 684 words), *imperative* (67 speech acts and 273 words), *yes-no interrogative* (49 speech acts and 194 words) and *wh-interrogative* (22 speech acts and 107 words). Nonetheless, interrogative utterances in general acquire a higher frequency than imperatives when counting both types of interrogatives. There is a higher use of engaging questions to make the audience visible and interact. Likewise, the presence of in-video participants also justifies the increase of interactional questions. Regarding the distribution of syntactic structures, the vast majority focuses on ability-skills/performance (607 and 4836 words), then possession (279 speech acts and 2164 words) followed by appearance (with 85 speech acts and 587 words) and, lastly, three speech acts on Per with a reduced total number of twenty-nine words. Regarding syntactic structures and topics, most speech acts are *declarative* with a focus on ability-skills/performance (394 and 4031 words). After this, the second most frequently speech acts are declaratives for the description of possession with 182 speech acts and 2164 words. The third most frequent type of structure is *exclamatory* applied to ability-skills/performance with 135 speech acts and 458 words. Likewise, exclamatory statements are habitually utilised to talk about possession (52 and 167 words). Once again, diaries seem to be defined by the high levels of emotional situations, events and reactions. As previously indicated, videobloggers often add *imperatives* to talk about ability-skills/performance with a frequency of 41 speech acts and 167 words. Likewise, twenty speech acts (and 64 words) are then associated with possession-related imperative statements and, to conclude, six imperative sentences address statements on appearance with a total number of 42 words. When it comes to *interrogatives*, both types are centred on utterances which speak of ability-skills/performance (*yes-no interrogatives* 24 speech acts and 121 words and *wh-interrogatives* with thirteen speech acts with a total of 59 words). Some interrogatives address possession, particularly yes-no interrogatives tackle

possession-related information (20 speech acts and 52 words). To a minor degree, some interrogative speech acts focus on information about appearance. As this section unveils, videobloggers pay special attention to describing their actions, and, to a lesser extent, their personal acquisitions. In this way, spectators might infer their personality, personal taste and preference. Another difference, compared to tutorials, is the fact that other topics are covered more in this video. Whereas in tutorials, performance was mostly the only issue covered, in diaries videobloggers touch on diverse dimensions through their discourse.

Speech acts						Words					
<i>Syntactic</i>	A-S/P	App	Per	Pos	Total	<i>Syntactic</i>	A-SP	App	Per	Pos	Total
Imperative	41	6	0	20	67	Imperative	167	42	0	64	273
Yes-No interrogative	24	5	0	20	49	Yes-No interrogative	121	21	0	52	194
Wh-interrogative	13	4	0	5	22	Wh-interrogative	59	25	0	23	107
Exclamatory	135	15	0	52	202	Exclamatory	458	59	0	167	684
Declarative	394	55	3	182	634	Declarative	4031	440	29	1858	6358
Total	607	85	3	279	974	Total	4836	587	29	2164	7616
<i>Illocutionary</i>						<i>Illocutionary</i>					
Directive	45	4	0	21	70	Directive	219	19	0	74	312
Yes-No question	23	5	0	17	45	Yes-No question	123	21	0	49	193
Wh-question	12	4	0	5	21	Wh-question	57	25	0	23	105
Expressive	205	32	2	101	340	Expressive	1058	157	12	365	1592
Representative	270	40	1	133	444	Representative	2766	365	17	1632	4780
Commissive	52	0	0	2	54	Commissive	613	0	0	21	634
Total	607	85	3	279	974	Total	4836	587	29	2164	7616

Table IV.1.13. Topic-oriented syntactic structures and illocutionary speech acts used by videobloggers in diary videoblogs

From the perspective of illocutionary acts, Table IV.1.13 reveals that in diary videoblogs the distribution of speech acts is as follows: firstly, *representative* (444 speech acts and 4780 words) and *expressive statements* (340 speech acts and 1592 words) with the highest number of speech acts and words, followed by *directive* (70 speech acts and 312 words) and *commissive statements* (54 speech acts and 634 words), *yes-no question* (45 speech acts and 193 words) and, in the last position, *wh-question* (21 speech acts and 105 words). The arrangement of the syntactic structure of speech acts according to the topic resembles the results obtained in the illocutionary acts. Similarly, *representative statements* on ability-skills/performance (270 speech acts and 2766 words) are the most frequently used. However, representative sentences on possession are similarly relevant (133 speech acts and 1632 words). Following representative statements, *expressive statements* stand out in diary videoblogs with a total number of 205 speech acts in this discourse and 159 words which focus their attention on ability-skills/performance. On the other hand, other 101

expressive speech acts are focused on possession-oriented utterances (and 365 words). Leaving behind representative and expressive sentences with respect to ability-skills/performance and possession, also appearance is made up of these two types of speech acts (32 expressive speech acts and 157 words and forty representative speech acts and 365 words respectively). On the other hand, only a pair of these illocutionary speech acts are used to address personality.

The remaining speech acts are less important in this context and communicative performance in comparison with the ones previously mentioned. Regarding quantity, *directives* are the third most frequent type of speech acts (70 and 312 words) with a special focus on ability-skills/performance (45 speech acts and 219 words) along with possession totalling 21 speech acts and 74 words. Likewise, four speech acts (and 19 words) of directive statements centre on ability-skills/performance. Next on the list are *commissive* statements exclusively addressing ability-skills/performance (52 speech acts and 613 words). Only two commissive utterances are used for possession with a total of twenty-one words. The results obtained from *yes-no question* and *wh-question* are very similar to the ones obtained in syntactic structures.

Regarding the multiple types of PSAs and SSAs according to their function and topic, regarding PSAs –see Table IV.1.14, below– *inform* (279 speech acts and 3804 words) and *opine* (103 speech acts and 1167 words) are the most frequent ones followed by *react* (91 speech acts and 416 words), *acknowledge* (70 speech acts and 150 words), *suggest/challenge* (67 speech acts and 313 words) and *query/check* (44 speech acts and 177 words). Other PSAs with a lower frequency are *(self-)praise* (27 speech acts and 135 words), *question* (20 speech acts and 114 words) and *greetings/farewells* (18 speech acts and 23 words) and *wish/hope* (with 12 speech acts and 96 words). Other much less frequent speech acts are *alert/identify* and *(self-)correct* (with 6 speech acts each and 11 and 47 words respectively), and *thank* and *apologise* (with four and three speech acts respectively and 22 and three words respectively). Again, as this table and previous figures show (figures IV.1.3 & IV.1.4), the frequency of preference of the topics even here is ability-skills/performance (458 speech acts and 3952 words), possession (213 speech acts and 1939 words), appearance (76 speech acts and 558 words) and only three personality speech acts with a total of 29 words. Once more, the discourse of YouTubers revolves around their actions and performance, however in diary videoblogs some interest is given to other dimensions such as their possessions.

From these results, one can appreciate that in diary videos, videobloggers resort to a *descriptive monologue* to inform and describe the narration of events, events, feelings, etc. In this monologue, YouTubers also add opinions and reactions to provide a more personal touch. By the same token, they include a *dialogical effect* by means of questions and queries which provide the conversational and somewhat informal facet of this subgenre. YouTubers rarely focus their discourse on talking about their personality traits, rather they describe themselves through events and performance. In diary videoblogs, the discourse of videobloggers adopts predominantly inform(ative) PSAs (193 speech acts and 2398 words). As in the case of *inform* speech acts, the vast majority of speech acts centre on ability-skills/performance (193), followed by possession (69), appearance (15) and lately personality (2). The following much less frequent speech acts, which are present in the discourse of videobloggers in diary videoblogs are *opine* (52 speech acts and 640 words), *acknowledge* (49 speech acts and 104 words), *react* (48 speech acts and 238 words) and *suggest/challenge* (43 speech acts and 210 words). In the *possession-centred statements*, salient PSAs are *inform* (69 speech acts and 1232 words) and *opine* (31 speech acts and 297 words). On the other hand, *react* (32 speech acts and 131 words), *(self-)praise* (15 speech acts and 72 words), *query/check* (16 speech acts with 46 words) and *alert/identify* (13 speech acts and 28 words) are used to a certain degree. From an *appearance-oriented approach*, only *opine* (20 speech acts and 230 words), *inform* (15 speech acts and 148 words) and *react* (11 speech acts and 47 words) are among the speech acts with the highest frequency in this subgenre.

Speech acts						Number of words					
Primary	A-S/P	App	Per	Pos	Total	Primary	A-S/P	App	Per	Pos	Total
Acknowledge	49	8	0	13	70	Acknowledge	104	18	0	28	150
Alert/Identify	1	0	0	5	6	Alert/Identify	2	0	0	9	11
(Self-)Correct	5	1	0	0	6	(Self-)Correct	45	2	0	0	47
(Self-)Praise	4	7	1	15	27	(Self-)Praise	25	35	3	72	135
Opine	52	20	0	31	103	Opine	640	230	0	297	1167
Inform	193	15	2	69	279	Inform	2398	148	26	1232	3804
Query/Check	23	5	0	16	44	Query/Check	113	18	0	46	177
Question	12	4	0	4	20	Question	67	28	0	19	114
Suggest/Challenge	43	5	0	19	67	Suggest/Challenge	210	32	0	71	313
Thank	3	0	0	1	4	Thank	16	0	0	6	22
Apologise	3	0	0	0	3	Apologise	3	0	0	0	3
Wish/Hope	7	0	0	5	12	Wish/Hope	71	0	0	25	96
React	48	11	0	32	91	React	238	47	0	131	416
Greet/Farewell	15	0	0	3	18	Greet/Farewell	20	0	0	3	23
Total	458	76	3	213	750	Total	3952	558	29	1939	6478

Secondary						Secondary					
Alert/Identify	19	1	0	15	35	Alert/Identify	21	1	0	15	37
Acknowledge	1	0	0	0	1	Acknowledge	1	0	0	0	1
Emphasise	0	0	0	1	1	Emphasise	0	0	0	3	3
Expand	0	0	0	0	0	Expand	0	0	0	0	0
Justify	58	3	0	14	75	Justify	781	20	0	141	942
Preface/Uptake	38	3	0	17	58	Preface/Uptake	41	3	0	19	63
Quote	0	1	0	1	2	Quote	0	4	0	24	28
React	33	1	0	18	52	React	40	1	0	23	64
Greet/Farewell	0	0	0	0	0	Greet/Farewell	0	0	0	0	0
Sign	0	0	0	0	0	Sign	0	0	0	0	0
Total	149	9	0	66	224	Total	884	29	0	225	1138
					974						7616

Table IV.1.14. Primary and secondary speech acts based on their function and topic used by videobloggers in diary videoblogs

This denotes that videobloggers want to inform about what they did, do, are doing or will do regarding their plans and possession. Similarly, react and acknowledge appear before reactions, which may justify why reactions are longer and share more content in diaries.

When it comes to SSAs, in table IV.1.14 there is a small number of *expand*, *greet/farewell* and *sign* speech acts, whereas there is only one speech act in *acknowledge* (and 1 word), *emphasise* (1 speech act and 3 words) and two *quote* speech acts (and a total of 28 words). Regarding other speech acts, *justify* speech acts are the most frequent SSAs with a total number of 75 and 942 words, immediately followed by *preface/uptake* (58 speech acts and 63 words) and *react* (52 speech acts and 64 words) and in the last position here *alert/identify* with 35 speech acts and 37 words. As in previous results, the largest number of SSAs refer to ability-skills/performance (149 speech acts and 884 words), possession (66 speech acts and 225 words), personality (9 speech acts and 29 words), whilst there is a clear absence of appearance speech acts. ability-skills/performance reunites most speech acts encompassing *justify* (58 speech acts with 781 words), *preface/uptake* (3 speech acts and 41 words), *react* (33 speech acts and 40 words) and *alert/identity* (19 speech acts and 21 words). When it comes to possession, *react* (18 speech acts and 23 words), *preface/uptake* (17 speech acts and 19 words), *alert/identify* (15 speech acts and 15 words) and *justify* (14 speech acts and 141 words). All in all, regarding appearance, the only two SSAs refer to a *justification* and a *preface/uptake* with three speech acts each, yet with twenty and three words respectively. All in all, this demonstrates that compared to tutorials, SSAs acquire a more relevant role in the discourse of videobloggers. Particularly, these SSAs add complementary information such as justifications. Or, on the other hand,

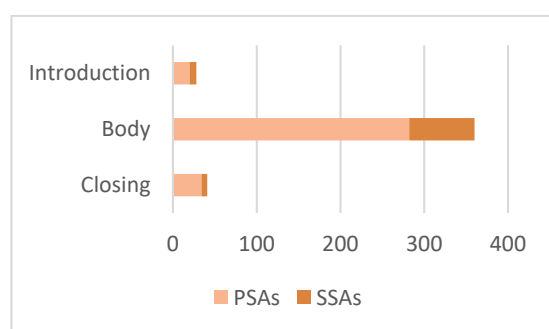
videobloggers use these SSAs to provide a rather interactional and informal natural to their discourse through additional uptakes and reactions.

1.3. Multimodal dimension

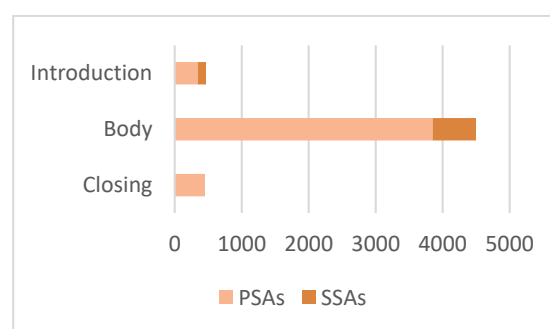
This section aims at analysing the multimodal dimension of the communicative performance of videobloggers. Therefore, the relevant foci are: the in-video structure, the narrative components –participants, location and filming techniques– and the nonverbal communicative dimension –gaze, laugh and pauses and uhmring.

1.3.1. Speech act and number of words according to the in-video structure

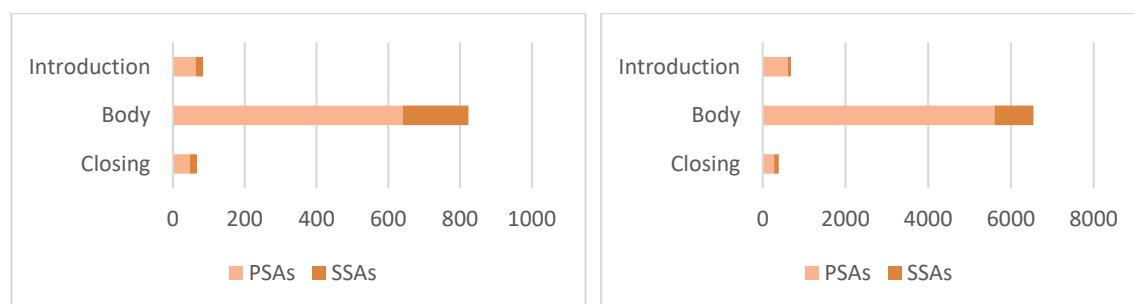
Both tutorial and diary videoblogs are defined by a three-part structure –introduction, body and closing– whose content and length vary according to the type of video (Appendix 35). As shown in Figure IV.1.5, the body, as one would expect, is the most extensive section in both types of videos. In tutorial bodies, videobloggers focus the content on the instructions and the steps needed to perform the tasks required to achieve the tutorial goal i.e. a hairstyle, a type of make-up or a dish. In this section, they do not only instruct, but they also speak about the tools needed, their own techniques as well as their opinions and previous experience regarding the tutorial topic. In the figure, I also discover that in tutorial videos there are more speech acts in the closing section than in the introduction. However, the number of words is nearly the same in diaries. In other words, even though in tutorials the closing section has a higher number of speech acts, the number of words differs and it is nearly the same for both parts (with 467 words in the introduction and with 448 in the close –Appendix 35). Despite this similarity, in the introduction a quarter of the total number of words in the introduction are SSAs. On the other hand, in the closing section, most of the speech acts words are PSAs (439).



Tutorial videos – Speech acts



Tutorial videos – Words



Diary videos – Speech acts

Diary videos – Words

Figure IV.1.5. Number of speech acts and words based on the parts of narrative structure

**Note: “PSAs” represents primary speech acts and “SSAs” represents secondary speech act*

In tutorials introductions contain a lower number of words. Notwithstanding, the number of speech acts is greater, that is, information is given through diverse mechanisms. In this section videobloggers only introduce the topic or issue which is going to be covered. They provide information about the motivation and the justifications for filming the video. This explains why the speech acts are longer and have a higher number of SSAs. On the other hand, in conclusions, videobloggers share less information than in tutorials, since they generally have a higher number of speech acts but a smaller number of words and fewer SSAs. In conclusions, videobloggers prefer the use of a varied range of speech acts such as greetings, well-wishing expressions, reactions or encouragements for viewers to subscribe, among other tasks. Thus, the concluding section is quite a relevant section for bonding and engaging with the audience as well as for enhancing the conversational nature of the YouTube post. Likewise, the body, as expected, is the longest. Thus, what is of relevance here is that there is an evident tendency for longer conclusions than introductions, that is, the close acquires a more prominent role in tutorials.

In diary videoblogs, the data in the figures confirm a slightly different scenario. Initially, as in tutorials, diary-body sections have the highest number of speech acts and words (823 speech acts; 6544 words, respectively, Figure IV.1.5). In the body, videobloggers share a series of events, situations and scenes involving various settings, characters and topics. This section is quite descriptive since videobloggers share different types of scenes and situations ranging from visiting places, showing what they are eating, walking in the street, to intimate moments with their partners and pets or other in-video characters. Similarly, videobloggers also share intimate moments with the audience where they offer their thoughts or even promote their own products –i.e. make-up clothes– or other items they have received from different brands –i.e. gifts. In order to reveal a more

personal side, videobloggers centre the video on their reactions, impressions and thoughts regarding the situations being filmed and other in-video aspects. Unlike tutorials, the introduction has a higher number of speech acts (84) than the close with notably more PSAs (63). Likewise, the number of words in the introduction doubles (683) and the number of words in the closing section is 389. Furthermore, the close in diaries has a third of the total number of words (113), meaning that more additional information (610) is provided. Nevertheless, in the introduction most speech acts are PSAs, that is, there are statements containing information. In the starting segment, videobloggers usually explain what they have done before they started filming and, after that, they explain their future possible in-video plans. Within the body, there are almost three times more speech acts in diary blogs compared to tutorials. Despite this, the number of words does not increase greatly. The higher number of words is related to video length but speech acts are actually shorter. However, knowing that the number of words increases relatively, it also reveals that speech acts are actually shorter. This, in other words, means that videobloggers employ many short speech acts in different situations, that is, the discourse is more conversational, compared to the monological nature of tutorials. The also happens in the concluding part of diary videoblogs, which are longer (with 67 speech acts and 389 words) and likewise have a higher number of speech acts. However, this differs according to each videoblogger (Appendix 35). For instance, CC2 uses a higher number of speech acts and words compared to CC1 and CC3 in tutorials. Yet, in diary videoblogs CC3 uses the highest number of speech acts and words. CC2 also includes her partner in nearly all the shooting which explains the high number of speech acts.

An important factor to distinguish speech acts is their length since all speech acts are not equal. This would also explain why some sections have fewer speech acts, but a higher number of words, which results in more information. Regarding length (Appendix 36), as shown in Table IV.I.15, in tutorials there is frequently a greater number of short speech acts than long ones (62,6 speech acts and 80,3 speech acts respectively). But there are more words (1374 words) in long speech acts of the discourse of videobloggers in tutorials. In other words, one can previously perceive that a specific type of speech acts is quite extensive, that is, *inform* which shares a considerable quantity of content.

	Length				Length		
	Long	Short	Total		Long	Short	Total
<i>Tutorials</i>				<i>Diaries</i>			
Speech acts	62,6	80,3	143	Speech acts	68,6	256	324,6
Words	1374	431	1805	Words	1546,6	992	2538,6

Table IV.1.15. Average number of speech acts and words in long and short speech acts in tutorials and diary videoblogs used by videobloggers

In diaries, a similar tendency is identified regarding long speech acts. In fact, the number of long speech acts in tutorials and diary videos is very similar. In tutorials the average number of speech acts is 62,6 –with 1374 words– whereas in diaries the number of speech acts is slightly higher (68,6 with 1546,6 words). Nonetheless, the distinction is found in short speech acts, that is in tutorials the average total number of short speech acts is 80,3 and in diaries there are 256 short speech acts. This explains that the difference between both types of discourse is that there is a wider variety of secondary speech acts. Interestingly, these short speech acts have fewer words. Overall, diaries have more words than tutorials, which is logical given that diaries have a greater duration in time than tutorials. Notwithstanding, considering the length and despite the different number of speech acts, the average number of words is relatively and surprisingly low in diaries.

1.3.2. Narrative complements

This section looks at the variety of participants, locations and filming techniques used.

1.3.2.1. *Participants*

Unlike the diaries, in tutorials videobloggers are usually the only participants. In the CC1 and CC3 tutorials, they are the only characters that appear. Throughout the clip, viewers are only allowed to see a medium close-up of videobloggers. Unlike the CC1 and CC3 tutorials, in CC2 tutorials other characters participate in the video, the person behind the camera is CC2's partner and he only appears in the video as a voiceover. Despite this disembodied condition, at certain points he interacts with CC2. Another character that also appears during the recording is CC2's pet. In short, even though videobloggers are generally the only ones to appear in tutorials, one of the videobloggers opts for an informal touch by including partners and pets temporarily. In diary clips, videobloggers add more characters in every video (Figure IV.1.6). CC1 is the character who appears most of the time in her videos. The second character who also appears in many scenes is her partner of CC1 (1³⁰ in Figure IV.1.6). In fact, he takes part in most of the videoblog and he even films some sections. There are other characters who participate in the diary videoblog such as her hairdresser or her pet (2). Including other characters, apart from the videoblogger, provides the videos with insights into the life of the videoblogger.

³⁰ Numbers in brackets refer to in-figure captures

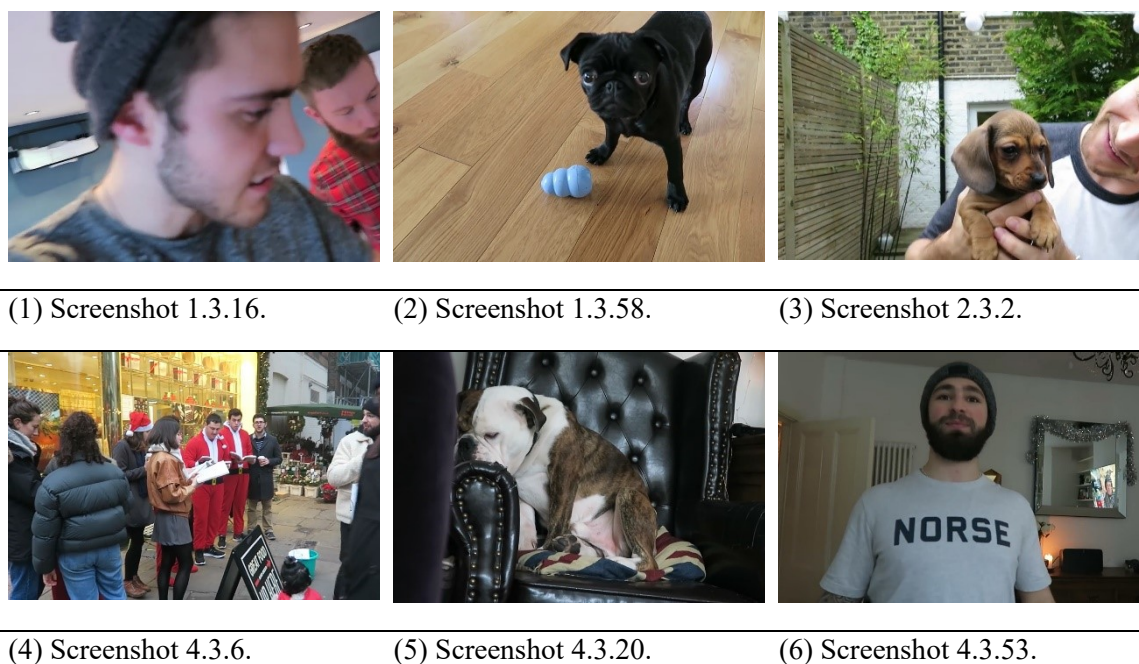


Figure IV.1.6. Participants in diary videoblogs

When it comes to CC2, in her diary videoblog, there are equally more characters taking part in the video than in the tutorial. Aside from CC2, who appears most of the time, the second character who also appears in many scenes and shots is the partner of the videoblogger (3). In fact, he participates in almost every shot. The third character that also appears in the clip and is the protagonist of the clip is the pet of the videoblogger (3). In this case, regarding CC2's diary videoblogs, no other characters appear in the diary videoblog. However, in CC3's diary, CC3 is the character who appears nearly all the time. When it comes to other in-video characters, CC3 also includes her partner (6) and her newborn baby. Likewise, CC3 includes additional characters –i.e. the carol singers (4) and the café employee, her pet (5) and other relatives in the restaurant– who appear in specific situational shots. In other words, there are more characters taking part in the diary video than in the tutorial.

When it comes to *participants* in tutorials, only the videobloggers appear (Table IV.1.16, below). Only in one case is there also an additional character, that is, her partner, who performs as a background filmmaker. Nonetheless, as shown in the table he only shares a couple of speech acts. Nevertheless, in diary videos videobloggers' partners participate in the video with almost the same number of speech acts and words. Unlike the partners of CC1 and CC2, the partner of CC3 only participates actively in the diary video with fourteen speech acts (84 words). But, as I have previously stated, CC3's partner only

appears in a few scenes. Regarding other characters, the employee and the singers in CC3's video only share one speech act and CC1's hairdresser shares four speech acts (16 words).

<i>Tutorial</i>	Speaker	Speech acts			Words			<i>Diary</i>	Speaker	Speech acts			Words		
		PSA	SSA	Total	PSA	SSA	Total			PSA	SSA	Total	PSA	SSA	Total
2.1	-	-	-	-	-	-	-	1.1	-	-	-	-	-	-	-
									<i>CC1's partner</i>	95	7	102	535	51	586
									<i>Hairdresser</i>	4	0	4	16	0	16
2.2	-	-	-	-	-	-	-	1.2	-	-	-	-	-	-	-
	<i>CC2's partner</i>	2	1	3	13	5	18		<i>CC2's partner</i>	92	26	118	432	109	541
2.3	-	-	-	-	-	-	-	1.3	-	-	-	-	-	-	-
									<i>CC3's partner</i>	12	2	14	77	7	84
									<i>Employee</i>	1	0	1	3	0	3
									<i>Singers</i>	1	0	1	1	0	1

Table IV.1.16. Speech acts and words based on the participants in tutorials and in diaries

This shows that the function of these characters is to create a more natural touch, however they are notably active in the diary videos. Similarly, there are other passive characters who appear but they do not speak –i.e. their pets, the new-born baby, family members in a mute shot, etc. The figure also shows that in tutorials the clips are focused on the videoblogger. On the other hand, in diary videos, there are multiple characters which are part of the videoblogger's personal sphere along with other characters typically associated with the situation or setting, for instance: a hairdresser in a hair salon.

1.3.2.2. Location

In tutorials, videobloggers commonly film in only one place. CC1 and CC3 film in their bedrooms since their video topics are beauty-related. However, CC2 records her tutorial in a kitchen given that her tutorial is about cooking a recipe. Generally, videobloggers tend to film their video tutorials indoors in their own personal space. They all remain in the room during the whole tutoring process and appear in a static position. In diary videos, the most common feature found is the diversity of locations. All of them perform their personal narrative in a range of places both indoors and outdoors –i.e. at home and or outdoor locations. Starting with the videobloggers who share similarities, two videobloggers start their clips seated in their cars (CC1 & CC3). It is there where they present the diary and explain the possible events and plans for the video. In particular, CC1 covers actions in a range of places, indoors and outdoors. In fact, she utilises a total number of ten filming locations throughout the video. In the same way, she provides filming shots of multiple *main* and *transitional locations* such as in the car or in the carpark. In the body section,

CC1 visits a carpark (and the car), a hair salon, a café, a street, a shop and a street. In diary clips, locations are chosen with a purpose. In the street or in the car, CC1 has conversations with her partner which allows for revealing personal thoughts and intimate situations. In these situations, she addresses the audience at the same time as she interacts with her partner. Even when she focuses only on him, she strategically gets the audience involved by means of filming techniques such as centring the shot on him. This way she makes the audience feel like an interlocutor of her partner. CC1 employs nonverbal communication – i.e. directionality of eye contact – to show who is addressing. Another way in which this affects the speech of the videoblogger is the presence and high frequency of overlapping between the interlocutors. They often interrupt each other when speaking, their conversational turns overlap which underlines the more conversational nature of diary videoblogs. Given their interruptions and overlapping, sometimes part of their speech is unintelligible. This especially affects the in-video guest who sometimes does not appear on the screen or speaks in the background while the videoblogger is filming. Sometimes they do not finish their sentences or one finishes the statements of the other. Sometimes one even repeats what the other said to emphasise their statement. These features give the conversations in the videos the feel of unscripted and natural discourse. In this way, the audience can see the amateur expressing herself and interacting with others in a very natural way. To conclude the diary CC1 films in her house, concretely in the living room. In the living room, indoors, viewers can enjoy a moment of direct interaction with the videoblogger. In this context, she addresses the audience straightforwardly and she changes the style of her discourse as well as her complementary communicative mechanisms. Within this frame, the way she interacts with the audience resembles the style of the tutorial. It is centred on CC1 since it focuses on her opinions, thoughts, new ideas or goals, etc. Thus, in this situation CC1 talks to the audience as if they were her friends. She also resorts to *uhmmings* to gather her thoughts. With regard to CC3's diary video, like CC1, she shows various indoor- and outdoor-settings. Half of the diary videoblog takes place outdoors in different locations, whereas the second half is focused on life at home such as routines and personal information and reflections on diverse topics. In the same way, in the diary clip CC3 shares filming shots of a wide range of main locations and transitional places such as inside the car or walking in the corridor. Like CC1, CC3 starts the narrative seated in the car to introduce the preliminary plans of what they will do in the video on that day. During the body, CC3 shows the audience a wide array of places such as a restaurant, the inside of the car, in the car, a bedroom and a living room. In order to close the diary video, CC3

films the baby in her cradle in the nursery. The CC2's diary video format is slightly different to the others. Despite the fact that it is filmed in different locations, all of them are rooms in the videoblogger's house. She changes rooms depending on the task she is conducting. Throughout the diary, CC2 films in varied locations, both indoors and outdoors, however always in her property. The first part of the video takes place outdoors in the backyard, whereas in the body CC2 films indoors in the kitchen, living room and bathroom. Eventually, CC2 video ends in the warm, family atmosphere of the living room.

1.3.2.3. Filming techniques

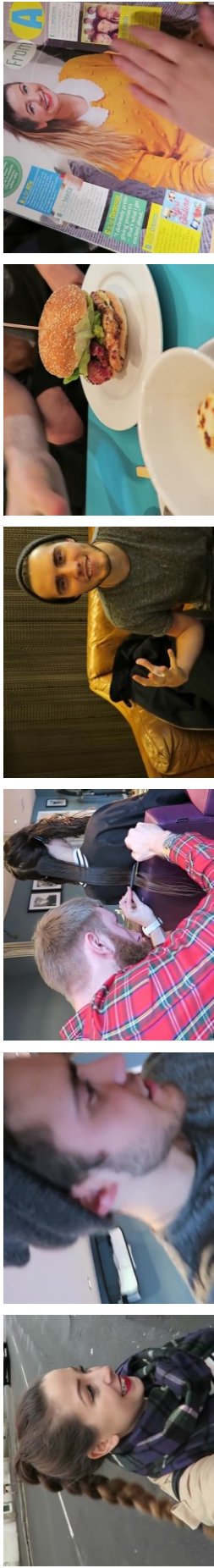
Videobloggers have the advantage of using filming techniques to communicate with their audience. Therefore, aside from the use of multiple settings and participants, videobloggers draw on a broad assortment of mechanisms to engage the audience. They employ filming shots strategically to get their viewers involved in different ways. In tutorials (Figure IV.1.7, below), the shot which is mostly used throughout the clip is the medium close-up. All shots have functional purposes, nonetheless close-ups and extreme close-ups have a specific instrumental role. In tutorials, throughout the introduction, videobloggers use only a medium close-up shot. However, in the body section, the filming techniques vary slightly. Videobloggers typically resort to a wider range of shots in this central section. For example, in the CC2 tutorial, the body visibly starts with a close-up of ingredients. As soon as this next shot begins, CC2 starts giving instructions and steps to show viewers the order of the application of ingredients (5, 6). Particularly, the CC2 tutorial video differs from others given that, exceptionally, two cameras are used in this tutorial. This helps in the creation of a mix of shots used depending on the information CC2 is giving. In this section, firstly, there is a close up of ingredients (6) and applications. Secondly, there comes a medium shot of the videoblogger. Sometimes she is seen holding objects, food, utensils (5, 6, 7, 8) or talking or showing items. Equally, CC1 and CC3 make use of (extreme) close-ups to focus on the application section, that is, when CC3 is applying make-up (9, 12) or when CC2 is doing a hairstyle (2, 4). This way, the audience can see the process more clearly. During the explanation of the steps and technique, that is, while they are addressing the audience, videobloggers normally use medium close-ups so the audience can feel they are talking to them directly as if it were a videoconference.



Figure IV.1.7. Filming techniques in tutorials

In all cases the camera performs as the gaze of the viewers and depends on the discursive content being delivered. In some cases, videobloggers approach the camera showing the application of make-up instead of zooming in or they only approach the products they are using (10, 11) so that viewers can see the brand and additional data better. Overall, in this section there is consistent and strategic interplay of extreme and medium close-ups in which videobloggers are static. These shots focus all the attention of viewership on the application, techniques, products and the videoblogger. They allow the audience to see actions such as hand movements required in the application of make-up or to reinforce the message. Likewise, their position in front of the camera resembles a professional videoconference or tutoring session. In spite of the complexity of filming techniques in the body section, in the closing section of tutorials videobloggers resort to the same visual techniques employed in the introduction. (Medium) close-ups are used to insert the concluding information in relation to the video tutorial and contact details about other social media.

In diary videoblogs, the filming techniques are more complex due to the effect of naturalness and informality videobloggers want to convey. Even though all videos share common traits, some differences are found in their filming strategies. In the introduction section, the three videobloggers start the clip with a close-up shot which centres on their faces. Nonetheless, as soon as the body section starts, the video adopts a more personalised nature. For instance, in the diary video of CC1 there are two filmmakers: CC1 and her sentimental partner. The filmmaker is mostly CC1, she films herself, her partner or other narrative elements. Sometimes, her partner is the filmmaker and records himself or her when she is not available (2, 3). Aside from this, throughout the body section, the videobloggers use a variety of shots as well as different locations. Likewise, CC2 adopts the same filming performance in which her partner also appears in the shots. In general, the body section is characterised by an interplay of close-ups and medium close-ups of their faces while they are talking to the audience or addressing other in-video participants. Videobloggers commonly resort to these shots to describe their plans and to share their opinions. During the body section, there are (extreme) close-ups of narrative complementary components such as food, items, places, pets, body parts such as hair or hands. These components always acquire a functional role in the video scene. An example of this is that when CC1 and her partner are filmed eating in a restaurant, CC1 centres the audience's attention on the elements which take part in this scene with close-ups of the food and her partner (4, 5).



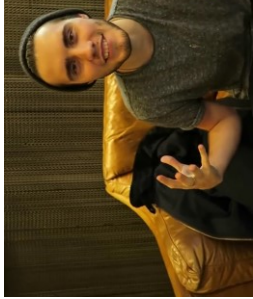
(1) Screenshot 1.3.14.



(2) Screenshot 1.3.16.



(3) Screenshot 1.3.17.



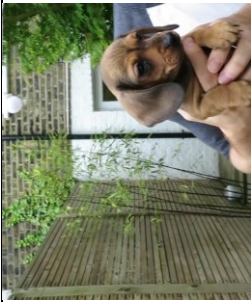
(4) Screenshot 1.3.24.



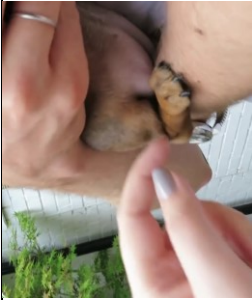
(5) Screenshot 1.3.28.



(6) Screenshot 1.3.44.



(7) Screenshot 2.3.2.



(8) Screenshot 2.3.8.



(9) Screenshot 2.3.10.



(10) Screenshot 2.3.16.



(11) Screenshot 2.3.21.



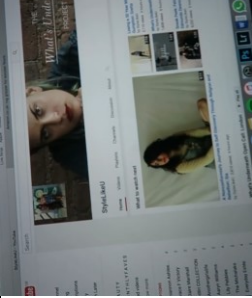
(12) Screenshot 2.3.22.



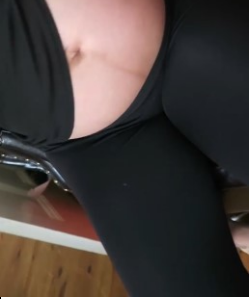
(13) Screenshot 4.3.4.



(14) Screenshot 4.3.7.



(15) Screenshot 4.3.12.



(16) Screenshot 4.3.47.



(17) Screenshot 4.3.53.



(18) Screenshot 4.3.54.

Figure IV.1.8. Filming techniques in diary videoblogs

Subsequently, CC2 uses close-ups to show her new pet (7) as well as her interaction with her (8). After the introduction, in the body CC2 displays a series of continuous shots. The first shot which appears is CC2 filming herself in a close-up (9) looking at the audience directly in the eyes by looking at the camera. To show the new pet, she turns the camera around and shows her partner holding a new pet in a medium shot (8). It is a close-up of the dog and the face or/and hands of her partner stroking, kissing and hugging the dog while introducing him. On the other hand, CC2 includes close-ups of the food (10, 12) she is having like CC1. When videobloggers concentrate the filming on these views, they turn the shot into the sight of the audience. Simultaneously, this approach is also the view of the videoblogger. This way, videobloggers aim to present what they see. Showing these aspects is a way of self-disclosing through their eating taste and habits, places they like as well as their favourite items via new items. In fact, videobloggers tend to add a section in which they talk to the audience about specific items they have received from companies for product-promotion purposes. For instance, in a shop, CC1 adds close-ups of products she wants to buy and even shares her own make-up collection and her interview for a fashion magazine (6). Equally, CC3 shares the YouTube channels she likes watching (15). In general, the body section is defined by a mixture of varied types of shots in which they address the audience in medium close-ups to talk directly, use long shots of other in-video characters or of the landscape to show their setting and scenario. Apart from these static shots, videobloggers sometimes turn to transitional shots and places which are used to change location. In these shots, videobloggers film themselves while walking into another place. In this manner, once more videobloggers make diaries look natural and informal. Another type of transitional shots consists of fast-motion long shots together with music in the background to show the passing of time. To conclude the diary videoblog, videobloggers tend to record themselves in a final medium shot which shows where they are and with permanent eye contact. In this shot they usually sum up what they have done in the clip and what they will do later on off-camera, they provide justifications and eventually say farewell and encourage viewers to follow them via other social media. All in all, the shot represents the gaze of the audienceship and of the videoblogger and filmmaker. This filming strategy allows us to see the audience as a third interlocutor.

1.3.3. Nonverbal dimension of communicative performance of videobloggers

One of the most distinctive features of videobloggers is the possibility of interacting visually and make visible nonverbal and conversational features in interaction. In videoblogger discourse, due to the orality of the genre, it is possible to display a strategic

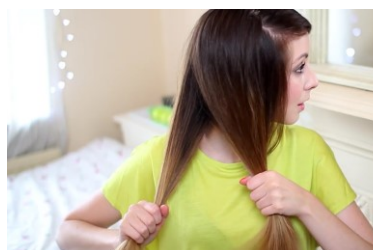
use of nonverbal features. In this study, attention is addressed to eye contact, laughter and pauses including uhmring in a descriptive way in both tutorial and diary videos.

1.3.3.1. Directionality of gaze

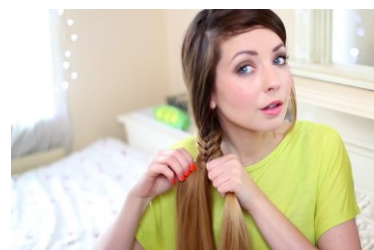
Eye contact is a communicative feature which, based on this qualitative study, acquires a strategic interactional function. In tutorials, eye contact is quite consistent due to the fact that eye contact indicates conversationality with the viewership. Videobloggers look at the camera when they are addressing the audience directly. Eye contact also occurs conjointly and strategically with filming techniques. While videobloggers are addressing the audience directly, eye contact is permanent usually in a close-up shot –see Figure IV.1.9 (1, 4, 6 & 8), below. In other words, gaze is off-screen and is directed at an out-of-video participant: the audience. This way, the audience feel interpersonally engaged and what indicates direct address and visual engagement. Aside from looking at the camera and audience, videobloggers also use the screen gaze to look down and beyond in their own setting. Particularly, CC2 looks down when applying ingredients to the recipe, in this way when she talks, it resembles self-talk (5). Additionally, CC2 looks beyond what the shot shows when she interacts directly with her boyfriend during the tutorial application. Exceptionally, CC2 films the tutorial together with her partner. Generally, they pretend they are having visual contact with the audience to resemble a videocall or an in-person face-to-face between two friends.



(1) Screenshot 1.1.5.



(2) Screenshot 1.1.8.



(3) Screenshot 1.1.11.



(4) Screenshot 2.1.1.



(5) Screenshot 2.1.11.



(6) Screenshot 2.1.36.



(7) Screenshot 4.1.11.

(8) Screenshot 4.1.19.

(9) Screenshot 4.1.26.

Figure IV.1.9. Eye contact in tutorials

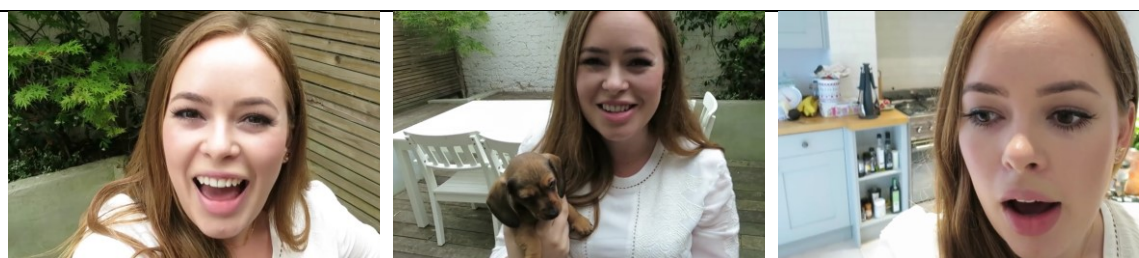
Videobloggers intentionally use gaze to call the attention of the audience to indicate positions or gestures or places such as in screenshot (8). Videobloggers also look at mirrors so they can see themselves during the process in a quite natural way (7 & 9). In diary videoblogs (Figure IV.1.10, below), all videobloggers resort to direct gaze to interact with audience in close-ups, while carrying the camera in a static place while they are usually seated (1, 2, 7, 8 & 9) or walking around a place (3, 4 & 6) or even when they are being filmed by other in-video participants, usually their partners (5).



(1) Screenshot 1.3.2.

(2) Screenshot 1.3.20.

(3) Screenshot 1.3.53.



(4) Screenshot 2.3.1.

(5) Screenshot 2.3.10.

(6) Screenshot 2.3.18.



(7) Screenshot 4.3.2.

(8) Screenshot 4.3.7.

(9) Screenshot 4.3.23.

Figure IV.1.10. Eye contact in diary videoblogs

Mostly they look at the screen or aside at the screen or to one side to give themselves time to think of what they want to say. Often, particularly in diary videoblogs, with looking to

one side coincides with pauses whilst many times they are looking at their own pets or their partners if they are in the same room while filming.

1.3.3.2. *Laugh and smile*

Besides eye contact, another nonverbal feature which is very frequent in the discourse of videobloggers is laughing, smiling, smirking, cackling, chuckling or showing other types of facial expressions related to happiness and positive relational emotions. Despite the tutoring function of how-to clips and the mixture of amateur and also professional styles, videobloggers often smile and even laugh vividly in a natural, informal and expressive way –see Figure IV.1.11. Overall, they have a tendency to show positive emotions pleasant indirect way (1, 2 & 3) and while speaking or explaining (4, 7 & 8).

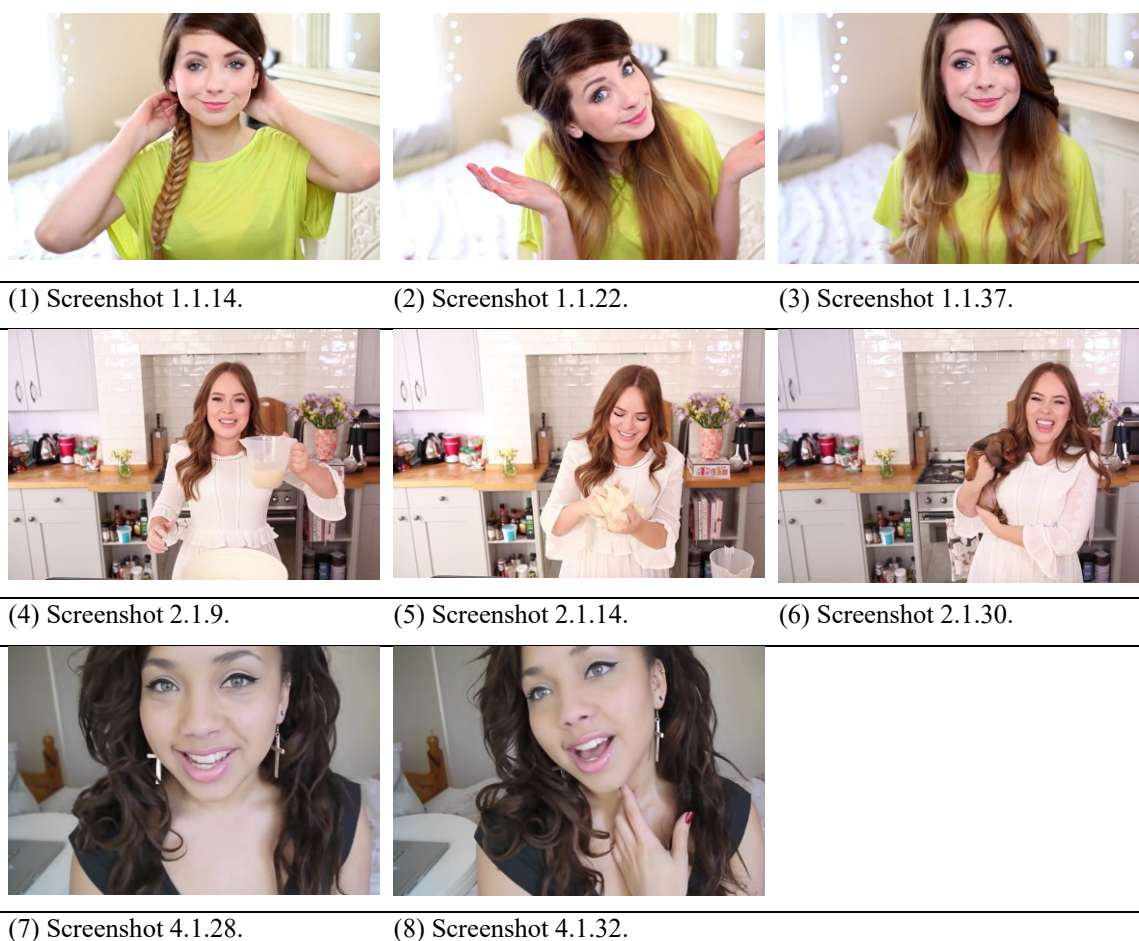
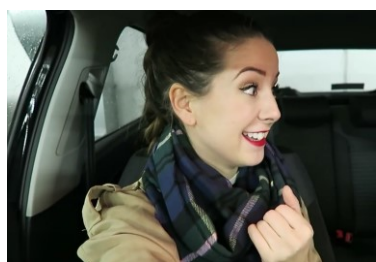


Figure IV.1.11. Smile and laugh in tutorials

Unlike the other two content creators, CC2 even cackles in her tutorial video since she is simultaneously interacting with her filmmaker partner. In fact, CC2 in particular smirks and smiles as supportive reactions when ending a speech act, as a sort of involuntary conversational filler and as an interactionally engaging device. Nonetheless, in the case of CC3, her demeanour and facial expression is consistently serious, however it is also

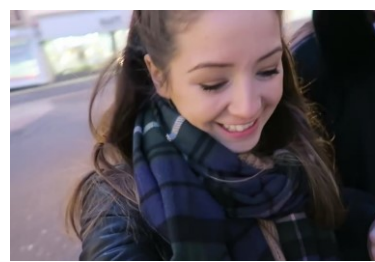
friendly, given that alternatively she smiles and grins, yet proper laughter occurs only at the end of the video. Regarding diary videoblogs, when looking at the screenshots in Figure IV.1.12, different positive emotions are shown openly when interacting with the public and other in-video participants. Regarding diary videos, CC1 displays more expressive emotions through laughter. Laughter occurs more often in specific situations such as when she is interacting with other in-video characters such as her sentimental partner or her pets. On the other hand, when she is addressing the audienceship directly, the recurrence of laughter or smirking is reduced to a great extent.



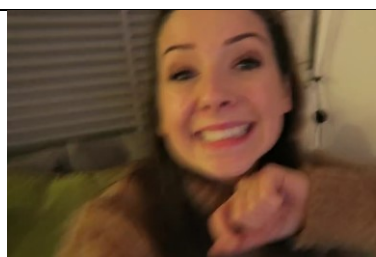
(1) Screenshot 1.3.10.



(2) Screenshot 1.3.13.



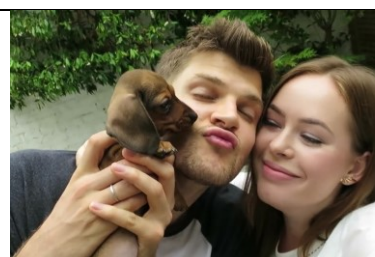
(3) Screenshot 1.3.68.



(4) Screenshot 1.3.73.



(5) Screenshot 2.3.1.



(6) Screenshot 2.3.5.



(7) Screenshot 4.3.2.



(8) Screenshot 4.3.24.



(9) Screenshot 4.3.45.

Figure IV.1.12. Laugh in diary videoblogs

Equally, CC3 smiles consistently at the audience and, from time to time, laughs right after finishing the speech act as a way of reinforcing what has been said. Laughter as such performs as a reaction speech act to make the discourse seem more natural as if it was a typical conversation on the phone with a long-term friend.

1.3.3.3. *Pauses and uhmring*

In tutorials, from the analysis I can identify an active use of uhmring. However, I also discover that in the case of CC2, uhmring or pauses were completely absent in both types

of videos. That is, on some occasions, some conversational traits vary based on the videoblogger and his/her personal communicative style. On the other hand, the other two videobloggers, CC1 and CC3 resort to uhmring and pauses strategically in conversation to organise their ideas and their speech generally. For instance, in tutorials, CC1 utilises many pauses a filler to connect sentences. Whilst, CC3 tends to resort to uhmring either to plan the continuity of the sentence or as a preface to introducing the sentence. In fact, she has a great preference for uhmring when speaking instead of using linguistically-coded linkers. There are many types of pauses in the video, most of them with an interactional strategic functionality:

(1) *Pauses during application processes* - videobloggers sometimes stop talking to show how they carry out the application. Often, these pauses are combined with a close-up shot to show the application or the result since pauses help emphasise the result.

(2) *Pause to show products or tools* - videobloggers sometimes stop to focus on, and zoom in or get an extreme close-up of an application tool they are using.

(3) *Voluntary and involuntary pauses to think and plan* what they are going to say. On the other hand, in diaries, for instance, CC1 employs pauses when looking at her partner in conversation. Additionally, *filming pauses with music in the background* are included for fast-speed footage. On other occasions, videobloggers, particularly CC1, resort to paralinguistic vocalisations and interjections –i.e. *oh, eurghh*– to complement their speech and make it more expressive. On the other hand, in the case of CC3 in diary videoblogs, CC3 turns to uhmings as inter-interactional speech acts to connect sentences instead of using pauses. Similarly, she does in the video tutorial. Uhmring is a personal trait in CC3's communicative performance which is uncommon in CC1's and CC2's videos. These uhmings represent speech pauses with a communicative function.

(1) *Uhm-pause as a "preface" speech act* to connect two sentences.

(2) *Uhm-pause as a swift/brief in-sentence pause* to connect words.

In diaries there are many conversational laughs, giggles and chuckles, and this is even more marked compared to tutorials. This occurs likewise in the case of uhmring and pauses in comparison to tutorials, in diaries there is a greater number of uhmms. In spite of the considerable increase, there is great variability based on the videoblogger. This implies a greater number of nonverbal communicative features related to a more informal genre and discourse. In general, diaries have a more conversational and informal effects in and during the clip.

2. The communicative identity of YouTube commentators: conversation, discourse and multimodal resources

In this section I discuss the communicative performance of commentators on YouTube by targeting the three dimensions illustrated in the following sections. *Section 1* addresses the lexicogrammatical features which characterise the discourse of the commentators. Similarly, *Section 2* addresses the syntactic structures and formulae used and the meaning of those patterns. And, *Section 3* centres on the text structure of the comments along with the multimodal examination of their conversational participation. Overall, after the analysis of single keywords, whereas in tutorials one finds more tool- and material-related terminology, in diary videoblogs terms are centred on conversational features, in-video characters and YouTube-related terms. Regarding conversational features, "uhmm", "aw" and "yeah" stand out as the most used expressive terms. The variety of conversational features is greater in diary videoblogs. Moreover, another grouping of words contains terms regarding in-video characters. These characters are usually additional characters such as videobloggers' partners -i.e. "Alfie"- or pets -i.e. "Narla" and "Pippen"-. On the other hand, the third grouping of keywords implies YouTube-related such as "vlog" and "vlogging". This means that the discourse of videobloggers is focused on characters and videobloggers' relation with them.

2.1. Lexicogrammatical features of commentators

From the results from the lexicogrammatical characterisation of the discourse of the commentators of videobloggers, I analyse a series of categories in tutorial and diary videoblogging discourses: nouns, adjectives, adverbs, verbs, modal verbs and pronouns.

2.1.1. Nouns used by commentators

In the discourse of commentators, with respect to tutorials the most frequently mentioned nouns are those which describe the main object covered in the video such as “pizza(s)” (41), “hair” (38), “video(s)” (34) and “eye(s)” (29). In other words, the most outstanding topics which attract the attention of commentators. These main terms, also topics, are the ones covered in tutorial clips along with additional subtopics which emerge in the comments or are also mentioned in the videos.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	41	pizza(s)	(21)	8	way	(41)	3	anne	(61)	2	cooking	(81)	2	mirror
(2)	38	hair	(22)	7	channel	(42)	3	end	(62)	2	dairy	(82)	2	mozzarella
(3)	37	vegan(s)	(23)	7	dough	(43)	3	everyone	(63)	2	death	(83)	2	part
(4)	34	video(s)	(24)	7	person	(44)	3	friends	(64)	2	diet	(84)	2	place
(5)	29	eye(s)	(25)	7	thing(s)	(45)	3	idea	(65)	2	face	(85)	2	sauce
(6)	19	god	(26)	6	brush	(46)	3	ingredients	(66)	2	food	(86)	2	scalp

(7)	18	zo(ella)	(27)	6	girl	(47)	3	kiss	(67)	2	garlic	(87)	2	sister
(8)	15	eyeliner	(28)	6	youtube	(48)	3	life	(68)	2	goals	(88)	2	skin
(9)	14	freelee	(29)	5	braid(s)	(49)	3	liquid	(69)	2	hands	(89)	2	sleep
(10)	13	tanya	(30)	5	fuck	(50)	3	pus	(70)	2	hope	(90)	2	smile
(11)	12	people	(31)	5	gel	(51)	3	struggle	(71)	2	kiss	(91)	2	someone
(12)	11	comments	(32)	5	head	(52)	3	tips	(72)	2	laugh	(92)	2	stop
(13)	11	liner	(33)	5	kind	(53)	3	veganism	(73)	2	line	(93)	2	table
(14)	11	thanks	(34)	5	look	(54)	3	world	(74)	2	love	(94)	2	type
(15)	11	time(s)	(35)	5	lot	(55)	2	ass	(75)	2	maker	(95)	2	voice
(16)	10	accent	(36)	5	ponytail	(56)	2	basil	(76)	2	makeup	(96)	1	abbey
(17)	10	tutorial(s)	(37)	4	beautycrush	(57)	2	bitch	(77)	2	matter	(97)	1	account
(18)	8	cheese(s)	(38)	4	day	(58)	2	colour	(78)	2	mess	(98)	1	ad
(19)	8	fishtail	(39)	4	wing(s)	(59)	2	contact	(79)	2	mine	(99)	1	ages
(20)	8	meat	(40)	4	year(s)	(60)	2	epic	(80)	2	recipe	(100)		

Table IV.2.1. Nouns used by commentators in tutorials

For example, in the tutorial of CC2 on *pizza*, *veganism* arises as an additional issue due to the controversy between vegans and non-vegan commentators. At the same time, in the eye makeup tutorial (CC3), commentators concentrate their attention on the *eyes* of CC3 by asking question about her eyes or praising them. Similarly, they address issues about their own eyes. Other terms entail names of videobloggers such as “Zoe” or “Zoella” (18) and “Tanya” (13). Curiously, in the case of CC3, commentators employ varied names to address her from “Sam”, “Sammi” or “beautycrush” (4) (Appendix 37). This explains why she does not appear on the list of most frequently used nouns. Also, unexpected terms such as insults such as “bitch” (2) are identified to offend CC2 owing to the dispute. Another name which is mentioned in this list refers to a fourth videoblogger “freelee” (8), who triggered the dispute in the pizza video. In this context, I additionally find other *conversational entities* which are addressed such as “people” (12), “comments” (11) or “girl” (6), which would go together with *my girl*. A conversational feature which also appears in the discourse of commentators is, for instance, nouns which allude to *expressions* or *expressive phrases* –i.e. “hope” (2) and “god” (19) – to reveal feelings and emotions such as surprise –i.e. *oh my god*. Other terms such as “ass”, “fuck”, “smile”, “laugh” and “love” (with a frequency between two and three cases) are also commonly used by commentators. Or, even the term “kiss” (3) is repeatedly mentioned to represent the act of kissing in farewells or to show emotional support. Among other expressions, commentators often say “thanks” (11) to show *gratitude* for the tutorial video. This enhances the relational and social communicative nature of the performance between videobloggers and commentators. Regarding expressive nouns, I also find *swear words* given the conflict which emerges in the comment sections of CC2. Apart from these conversational features, other nouns refer to other aspects which appear in the video or

the discourse of videobloggers such as tutorial *ingredients* or *tools*. Therefore, the most prevalent concepts are “liner” (11), “meat” (8), “dough” (7), “brush” (6) or “cheese” (6) in the case of make-up application (CC3) and food (CC2). When it comes to hairstyles (CC1), “fishtail” (6), “braid(s)” and “ponytail” (5) are among the most frequently mentioned. Other terms which are included in this discourse are *names* such as “anne” (3). This is due to the fact that there is a tendency to compare these videobloggers and microcelebrities with offline macrocelebrities. On the other hand, nouns belonging to adverbial groups of *manner*, *place* and *time* are habitually common in the corpus. When it comes *manner*, one can find “way” (8) and, regarding *time*, terms such as “time(s)” (11) and “day” (4). Other *subtopics* allude to possible consequences or consequent events of the performance of the YouTubers in the videos such as “mess” (2), “death” (2) or “struggle” (3). Another group of high-frequency nouns refer to *YouTube-related terminology* such as “comments” (11), “tutorial(s)” (10) and “channel” (7). The discourse of the commentators of each videoblogger depends to a great extent on the content of the tutorial video (Appendix 37). For instance, those who comment on CC1 repeatedly employ nouns such as “hair” (38), “zoe(lla)” (18), “fishtail” (8), “brush” (6), “braid(s)”, “head”, “ponytail” (5), “face” and “scalp” (2). In the comments on CC2, one can find concepts such as “vegan(s)” (37), “tanya” (13), “freelee” (14), “meat” (8), “dough” (7), “ingredients”, “pus”, “veganism” (3), “bitch”, “basil”, “cooking”, “dairy”, “death”, “diet”, “food”, “garlic”, “mozzarella”, “recipe” and “sauce” (2). On the other hand, those who comment on CC3 regularly use terms such as “eye(s)” (29), “eyeliner” (15), “liner” (11), “gel” (5), “beautycrush” (4), “liquid” (3), “colour”, “line” and “make-up” (2).

In diary videoblogs commentators include a higher number of nouns compared to the comments on tutorial clips and with a greater frequency (Table IV.2.2). The most common noun in the discourse of commentators in diary videoblogs is “hair” (72). This is the focus of attention in the first video which documents the experience of CC1 when cutting her hair after a long time. The second most frequently mentioned noun is “congrat(ulation)s” (37) principally linked to CC3’s video. This is because they concentrate on welcoming the newborn baby, a new member of the family, that is, commentators congratulate the videoblogger on having given birth.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	72	hair	(21)	8	anyone	(41)	4	inspiration	(61)	2	background	(81)	2	indie
(2)	37	congrat(ulation)s	(22)	8	parents	(42)	4	jim	(62)	2	birthday	(82)	2	jumper
(3)	33	kiss(es)	(23)	8	substances	(43)	4	life	(63)	2	bit	(83)	2	laugh
(4)	32	zoe	(24)	7	channel	(44)	4	mom	(64)	2	charity	(84)	2	likes

5)	29	video(s)	(25)	7	family	(45)	4	motherhood	(65)	2	chin	(85)	2	million
(6)	28	love	(26)	7	length	(46)	4	tutorials	(66)	2	club	(86)	2	moment
(7)	22	god	(27)	7	name	(47)	3	child	(67)	2	couch	(87)	2	mommy
(8)	21	martha	(28)	6	birth	(48)	3	cut	(68)	2	couple	(88)	2	morning
(9)	17	baby	(29)	6	experience	(49)	3	furniture	(69)	2	cuteness	(89)	2	mother
(10)	14	day(s)	(30)	6	mine	(50)	3	hair	(70)	2	cutie	(90)	2	mum
(11)	13	girl(s)	(31)	6	shots	(51)	3	journey	(71)	2	doxies	(91)	2	pause
(12)	12	puppy	(32)	5	alfie	(52)	3	labor	(72)	2	eyes	(92)	2	people
(13)	12	sam	(33)	5	comment	(53)	3	makeup	(73)	2	face	(93)		
(14)	12	time	(34)	5	daughter	(54)	3	months	(74)	2	friends	(94)		
(15)	11	vlog(s)	(35)	5	guys	(55)	3	rose	(75)	2	haircut	(95)		
(16)	10	jason	(36)	5	thing	(56)	3	sammi	(76)	2	hairstylist	(96)		
(17)	9	dachshund	(37)	5	way	(57)	3	tanya	(77)	2	health	(97)		
(18)	9	dog(s)	(38)	5	week	(58)	2	ages	(78)	2	heart	(98)		
(19)	9	nala	(39)	4	december	(59)	2	alcohol	(79)	2	home	(99)		
(20)	9	year(s)	(40)	4	friend	(60)	2	anything	(80)	2	inches	(100)		

Table IV.2.2. Nouns used by commentators in diary videoblogs

In the third position, “kiss(es)” (33) stands out as a common noun and represents the presence of farewells at the end of the comment as well as a way to close it or to show bonding. After this, the next noun is the name of the first videoblogger “Zoe” (32), that is, commentators usually address CC1 or talk about the “video(s)” (29) directly. Additionally, commentators often utilise the *expressive term* “love” (28) and it is included in phrases which reveal emotional involvement. Likewise, again there is a frequent deployment of “god” (12) to express surprise and strong emotions. Aside from these expressive nouns, various additional terms are identified such as “congratulations” (37), “kiss(es)” (33), “god” and “heart” (22). This reveals the connection between triggering emotional attachment and bond-building through diary videoblogs. In addition to the self-disclosure of videobloggers and their private life, commentators also reveal personal information. Other *names and soubriquets* refer to in-video participants such as “puppy” (12), “sam” (12), “girl” (11) and “baby” (17) –to refer to CC3’s baby, “Jason” (10) – CC3’s boyfriend, or “dachshund” (9) –CC2’s new dog. It is clear that the discourse of commentators is notably focused on the diverse in-video characters. In other words, these comments follow a *subject-oriented approach*, in which displaying feelings and emotions towards the people involved is their main goal. With a fewer frequency, *other participants* are “daughter”, “Martha”, “Alfie” or “Nala” adding up to between five and six cases. In the same vein, many other terms refer to *relational concepts* such as “couple”, “family”, “life”, “home” or “child” which reveals the interest of commentators regarding the personal sphere of YouTubers. From number 21, the following set of nouns is related to *subtopics* which are covered by commentators. Among them, we can find “substances” (8) related to a witty situation sentence expressed by CC1. On the other hand, there is also

YouTube-related terminology –i.e. “YouTuber”, “channel”, “vlog” (7) and “shots” (6). Another group of nouns refer to narrative components or nouns which are part of adverbial phrases such as *place*, *manner* and *time*. Although only a few refer to *manner* –“way” (5)– and *place* –“background” (2), *time* is a relevant feature in the diary narrative. Thus, a list of *time terms* is found –i.e. “day(s)” (14), “year(s)” (9), “december” (4), “months” and ages (2). The usage of time expressions alludes to the narration of past, present and past events and experiences and plans. In this way, commentators reveal information about themselves as well as refer to their memories of past experiences and performance of videobloggers.

Commentators make mention of diverse in-video topics depending on the style of each YouTuber (Appendix 38). As an instance of this, those commenting on CC1 refers to the main in-video topics: the “hair” (69) of the videoblogger and the videoblogger “zoe” (32). On the other hand, commentators centre on the main topic –hair– from various perspectives such as “length” (7), “inspiration”, “tutorials” (4), “cut” (3), “charity”, “haircut”, “hairedresser” and “inches” (2). Commentators refer to the videoblogger’s pet “nala” (9) and her partner “Alfie” (5). When it comes to CC2, commentators predominantly speak of her new pet as “Martha” (21), “puppy” (12), “dachshund” and “dog(s)” (9) and the partner of the CC2 –“jim” (4)– and the videoblogger herself –“Tanya” (3). In the case of CC3, her commentators mainly address the videoblogger, her partner and their baby. Thus, terms such as “baby” (17), “girl(s)” (13), “sam” (12), “jason” (10), “parents” (8), “name” (7), “birth” (6), “daughter” (5), “rose”, “sammi” (3) and “child” (2) are frequently mentioned. Moreover, commentators allude to the new phase the videoblogger undergoes, that is, “motherhood” (4) and other aspects which call their attention such as the mentioning of “alcohol” and “shots” in the video during her pregnancy and the “eyes” (2) of the videoblogger and newborn baby. All in all, commentators refer to the performance of the in-video characters and share their reactions to them.

2.1.2. Adjectives used by commentators

Adjectives in the discourse of commentators give us an insight into their attitude of commentators towards the video content and the performance of videobloggers. The first adjectives are positive and are thus linked to complimenting (Appendix 39). In general, adjectives vary widely and are descriptive which means that they refer to multiple aspects. Nonetheless, in tutorials *positive adjectives* are common since they are related to complimenting. Thus, superlative forms such as “best” are frequent (Table IV.2.3).

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	13	good	(21)	3	horrible	(41)	2	judgemental	(61)	1	cooking	(81)	1	full
(2)	12	beautiful	(22)	3	liquid	(42)	2	least	(62)	1	crappy	(82)	1	glad
(3)	8	perfect	(23)	3	long	(43)	2	like	(63)	1	crazy	(83)	1	harder
(4)	7	gorgeous	(24)	3	loud	(44)	2	natural	(64)	1	cruel	(84)	1	hateful
(5)	6	amazing	(25)	3	new	(45)	2	need	(65)	1	dark	(85)	1	hooded
(6)	6	frizzy	(26)	3	other	(46)	2	next	(66)	1	delicious	(86)	1	horrid
(7)	6	helpful	(27)	3	professional	(47)	2	retarded	(67)	1	dramatic	(87)	1	huge
(8)	5	curly	(28)	3	right	(48)	2	sorry	(68)	1	dry	(88)	1	important
(9)	5	only	(29)	3	video	(49)	2	stunning	(69)	1	easiest	(89)	1	impossible
(10)	5	thick	(30)	3	weird	(50)	2	stupid	(70)	1	ethic	(90)	1	incessant
(11)	4	bad	(31)	2	awesome	(51)	2	tutorial	(71)	1	ethical	(91)	1	incredible
(12)	4	best	(32)	2	better	(52)	2	wrong	(72)	1	excellent	(92)	1	innocent
(13)	4	easy	(33)	2	british	(53)	1	absolute	(73)	1	excited	(93)	1	intense
(14)	4	great	(34)	2	cute	(54)	1	actual	(74)	1	fatty	(94)	1	interesting
(15)	4	messy	(35)	2	fabulous	(55)	1	adorable	(75)	1	favorite	(95)		
(16)	4	nice	(36)	2	fine	(56)	1	awful	(76)	1	flirty	(96)		
(17)	4	old	(37)	2	funny	(57)	1	awkward	(77)	1	follow	(97)		
(18)	4	same	(38)	2	healthy	(58)	1	brunette	(78)	1	fresher	(98)		
(19)	3	happy	(39)	2	high	(59)	1	busy	(79)	1	friendly	(99)		
(20)	3	hard	(40)	2	italian	(60)	1	clean	(80)	1	frustrated	(100)		

Table IV.2.3. Adjectives used by commentators in tutorials

The most frequent adjectives are “good” (13) and “beautiful” (12) which represent the positive evaluation of a performance or external appearance of objects or subjects. After these, the most common adjectives are “perfect” (8), “gorgeous” (7), “amazing” and “helpful” (6). Once again, these adjectives praise the performance of videobloggers in tutorials as well as the final outcome of their performance or look, as in the case of “gorgeous”. Another feature of the discourse of commentators is that they resort to a wide array of *positive adjectives* with lower frequency –i.e. “best”, “easy”, “great” and “nice” with a frequency of four cases; “awesome”, “better”, “cute”, “fabulous”, “fine”, “funny” and “healthy” (with two cases each), “adorable”, “delicious”, “excellent”, “favourite”, “friendly”, “innocent” and “interesting” with only one case. In contrast with the use of positive adjectives, other *adjectives* are utilised –“frizzy” (6), “bad” (4), “weird” (3), “stupid”, “wrong” (2), “crappy”, “cruel”, “fatty”, “frustrated”, “harder”, “hateful”, “hooded”, “horrid”, “impossible” and “incessant”– to personally describe and evaluate their own tasks and videobloggers’. Unlike the discourse of videobloggers, commentators are free to judge the performance of videobloggers negatively as well as criticise what they consider inappropriate. Similarly, there is also an extensive list of *descriptive adjectives* which portray in-video objects, whereas others define the result of a hairstyle, dish or a look. Therefore, commentators contain a large list of descriptive adjectives, for example “thick”, “old” (with five and four cases respectively), “loud”, “new”, “professional”, “right”, “video” (with three cases), “british”, “high”, “italian”,

“judgemental”, “least”, “natural”, “tutorial” (with two cases), “actual”, “brunette”, “busy”, “cooking”, “crazy”, “dry”, “easiest”, “ethic(al)”, “flirty”, “fresher”, “fuck”, “important”, “incessant”, “incredible” and “intense” with only one case each. A reduced group of *descriptive adjectives* focus on *size or external appearance*. Commentators often use them to describe personal possessions and/or the resulting outcome of the performance of the videobloggers. Then, adjectives such as “beautiful” (12), “gorgeous” (7), “curly” (5), “messy”, “old”, “liquid” and “long” (with a frequency of four and three cases), “clean”, “dramatic”, “dark” and “huge” are used to depict the perception of those objects and performances and to justify their opinion and position. In this context there are more *emotional adjectives* which unveil the positioning of commentators towards the content such as “happy” (3), “excited”, “glad” or “frustrated”. The usage of adjectives depends on the commentators of each videoblogger and video content (Appendix 40). Comments on CC1, for example, deal with the depiction of the tutorial topic –hair, therefore most adjectives refer to the description of hairstyles i.e. “frizzy” (6), “curly”, “thick” (5), “messy” (4), “brunette” (3), “healthy” (2), “brunette” and “fresher”. In contrast, the adjectives of CC2’s commentators are rather focused on the conflict emerged in the comment section i.e. “italian”, “judgemental” and “stupid” (with two cases), “cooking”, “cruel”, “delicious”, “ethic(al)”, “fatty” and “hateful”. Unexpectedly, commentators of CC3 do not use many adjectives, only two are topic-related i.e. “liquid” and “hooded” with only a few cases.

Regarding the use of adjectives in diary videos (Table IV.2.4), there is a notable increase of adjectives in the discourse of commentators compared to tutorials.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	33	cute	(21)	4	old	(41)	2	lovely	(61)	1	better	(81)	1	indescribable
(2)	26	beautiful	(22)	3	big	(42)	2	lucky	(62)	1	brown	(82)	1	indestructible
(3)	19	amazing	(23)	3	honest	(43)	2	married	(63)	1	browny	(83)	1	large
(4)	17	happy	(24)	3	loud	(44)	2	mid	(64)	1	cheesy	(84)	1	late
(5)	16	new	(25)	3	next	(45)	2	mini	(65)	1	cuter	(85)	1	least
(6)	13	little	(26)	3	perfect	(46)	2	miniature	(66)	1	delicious	(86)	1	light
(7)	12	gorgeous	(27)	3	pet	(47)	2	online	(67)	1	emotional	(87)	1	longer
(8)	11	long	(28)	3	poor	(48)	2	other	(68)	1	enjoyable	(88)	1	lovable
(9)	8	best	(29)	3	real	(49)	2	precious	(69)	1	everyday	(89)	1	loving
(10)	8	good	(30)	3	short	(50)	2	super	(70)	1	excited	(90)	1	male
(11)	8	illegal	(31)	3	weird	(51)	2	sure	(71)	1	fabulous	(91)	1	many
(12)	8	pregnant	(32)	3	wonderful	(52)	2	tan	(72)	1	fresh	(92)	1	massive
(13)	7	cutest	(33)	2	black	(53)	2	top	(73)	1	genuine	(93)	1	mustard
(14)	7	great	(34)	2	brave	(54)	2	video	(74)	1	glad	(94)		
(15)	7	same	(35)	2	crazy	(55)	2	welcome	(75)	1	golden	(95)		
(16)	6	due	(36)	2	curly	(56)	1	alcoholic	(76)	1	hard	(96)		
(17)	6	short	(37)	2	different	(57)	1	anxious	(77)	1	heartiest	(97)		

(18)	5	adorable	(38)	2	early	(58)	1	aware	(78)	1	high	(98)
(19)	5	healthy	(39)	2	jealous	(59)	1	awesome	(79)	1	human	(99)
(20)	5	nice	(40)	2	last	(60)	1	bald	(80)	1	incredible	(100)

Table IV.2.4. Adjectives used by commentators in diary vlogblogs

Among the most frequently used adjectives in this discourse, one can find “cute” (33), “beautiful” (26), “amazing” (19) or “happy” (17) and “gorgeous” (12). All these adjectives show positive evaluation towards content. Primarily, there is a remarkably high number of *positive adjectives* which signals the presence of evaluations and emotions in the discourse of commentators in diary vlogblogs. The *positive adjectives* found are: “cute” (33), “beautiful” (26), “amazing” (19), “happy” (17), “gorgeous” (12), “best”, “good” (8), “cutest” (7), “adorable”, “nice” (5), “brave”, “perfect”, “wonderful” (3), “lovely”, “lucky”, “precious”, “super” (2), “awesome”, “better”, “cuter”, “delicious”, “emotional”, “enjoyable”, “excited”, “fabulous”, “lovable”, “loving” and “heartiest”. These relational and emotional evaluations refer to the perceptions of users. Also, once more “new” (16) and “little” (13) are among the most frequent adjectives motivated by the inclusion of a new member in the diary clip of CC2 such as the dog or CC3’s baby and CC1’s new hairstyle. On the other hand, in the comments in tutorials, some negative adjectives can be found, in diary vlogblogs commentators focus on the positive side entirely. That shows that the attitude of commentators differs between tutorials and diary vlogblogs. Most adjectives address the objects and issues dealt with in the videos: *hair*, *baby* or *dog*. Linked to the main topic of the video, one of the most relevant types of adjectives are related to comments regarding *feelings* and *emotions* such as “happy” (17), “due” (6), “honest” (3), “jealous”, “sure”, “welcome” (with two cases each), “anxious”, “aware”, “genuine” and “glad”. Commentators centre on either the *external description* to praise it or for explanations or correlated topics. Thus, a wide range of descriptive adjectives is found in this subgenre to enrich their comments. Among some of the *descriptive adjectives*, one can find “new” (16), “little” (13), “long” (11), “old” (4), “big”, “short” (3), “black”, “curly”, “mini”, “miniature” and “tan” (with a number of two cases each), “bald”, “brown”, “brownny”, “high”, “large” and “massive” (with one case). In this discourse there are also adjectives or adjectively-used terms which imply *time expressions* for instance “next” (3), “early” (2), “everyday” or “late”. Therefore, in the sub-corpus of each vlogblogger adjectives mostly focus on the video topic (Appendix 41). In the case of CC3, commentators refer to the new haircut of the YouTuber mostly – “healthy” (5), “long” (11), “illegal” (8), “shorter” (6), “short” (3), “bald and “longer”. In the discourse of those commenting on CC2, they usually allude to “pet” (3), “mini”,

“miniature” (with two cases each), “brown” and “browny” (with one case each). However, those commenting on CC3 mainly refer to the birth –for example “pregnant” (8), “due” (6), “welcome” (2) and “alcoholic”.

2.1.3. Adverbs used by commentators

Adverbs reveal the richness of the discourse of YouTube users. Thus, most are emphasisers, adverbs of negation, time or quantifiers in the discourse of commentators (Appendix 42). Regarding adverbs (Table IV.2.5), in general, based on the figures, the number of adverbs in commentators’ discourse is lower compared to videobloggers.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	40	‘t	(21)	4	else	(41)	2	literally	(61)	1	correctly	(81)	1	probably
(2)	29	just	(22)	4	more	(42)	2	longer	(62)	1	down	(82)	1	real
(3)	18	not	(23)	4	up	(43)	2	loud	(63)	1	easier	(83)	1	right
(4)	18	really	(24)	4	well	(44)	2	maybe	(64)	1	easily	(84)	1	sincerely
(5)	12	here	(25)	3	absolutely	(45)	2	mostly	(65)	1	enough	(85)	1	something
(6)	12	much	(26)	3	ago	(46)	2	no	(66)	1	environmentally	(86)	1	sorry
(7)	12	now	(27)	3	damn	(47)	2	once	(67)	1	exactly	(87)	1	straight
(8)	11	all	(28)	3	long	(48)	2	please	(68)	1	finally	(88)	1	there
(9)	11	out	(29)	3	most	(49)	2	rather	(69)	1	first	(89)	1	though
(10)	10	pretty	(30)	3	off	(50)	2	that	(70)	1	forever	(90)	1	usually
(11)	10	very	(31)	3	only	(51)	2	totally	(71)	1	forward	(91)		
(12)	9	always	(32)	3	seriously	(52)	1	about	(72)	1	immensely	(92)		
(13)	7	even	(33)	3	still	(53)	1	actually	(73)	1	insanely	(93)		
(14)	6	ever	(34)	2	as	(54)	1	ahead	(74)	1	later	(94)		
(15)	6	too	(35)	2	below	(55)	1	almost	(75)	1	naturally	(95)		
(16)	6	up	(36)	2	definitely	(56)	1	already	(76)	1	neatly	(96)		
(17)	5	never	(37)	2	down	(57)	1	also	(77)	1	neither	(97)		
(18)	5	then	(38)	2	especially	(58)	1	aside	(78)	1	over	(98)		
(19)	4	alone	(39)	2	far	(59)	1	better	(79)	1	perfectly	(99)		
(20)	4	back	(40)	2	less	(60)	1	constantly	(80)	1	preferably	(100)		

Table IV.2.5. Adverbs used by commentators in tutorials

The most common adverb is the abbreviated form of “not”, that is, “‘t” as well as the full form “not” (18). This shows the pervasive presence of *negative statements*. After those, “just” (29), as an *emphasiser*, is also commonly included in the discourse of commentators. Another relevant adverb employed by commentators is “really” which *emphasises* the power of the adjective it goes with. Emphasisers –“just”– are examples of the conversational and informal nature of the discourse of commentators in interaction with videobloggers. Two other frequently used adverbs are “here” and “now” (12) which allude to *location* and *time* pointing to something going on in the present. Other *emphasising adverbs* are “pretty” and “very” (10), “even” (7), “absolutely”, “damn”, “only”, “seriously” (3), “definitely”, “especially”, “please”, “rather”, “totally” (2) and “real”. On the other hand, when it comes *time adverbs*, one can find “always” (9), “ever”

(6), “never”, then” (5), “ago”, “long”, “still” (3), “longer”, “once” (2), “first”, “forever”, “later” and “usually”. After this, there is a variety of *verbs of manner* to specify how tasks are carried out by commentators. Among them, one can find a long list of adverbs which are not repeatedly used, but found once –i.e. “literally”, “loud”, “mostly” and “totally”. Others which appear only once –“constantly”, “correctly”, “easily”, “environmentally”, “exactly”, “immensely”, “naturally”, “perfectly”, “preferably”, “probably” or “sincerely”– describe and define the way they perform or videobloggers. Nevertheless, there are no many *adverbs of place*, although some can be identified “out” (11), “up” (10), “back” (4), “below” (2), “down” (3), “aside”, “over” and “there”. Another subgroup of adverbs entails *quantifiers* of which there is a considerable number i.e. “much” (12), “all” (11), “too” (6), “alone”, “else”, “more” (4), “less”, “mostly” (2), “almost”, “also”, “enough” and “neither” with only one case (Appendix 43).

The use of adverbs by commentators in diary videos is clearly reduced when compared to tutorials (Table IV.2.6). Again, commentators resort to an informal connector, which enhances the conversational nature of their communicative performance.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	33	‘t	(21)	4	ever	(41)	2	honestly	(61)	1	more
(2)	23	now	(22)	4	here	(42)	2	initially	(62)	1	nearly
(3)	16	really	(23)	4	more	(43)	2	only	(63)	1	often
(4)	13	too	(24)	4	please	(44)	2	randomly	(64)	1	once
(5)	12	just	(25)	4	seriously	(45)	2	sometimes	(65)	1	over
(6)	10	much	(26)	4	up	(46)	2	yes	(66)	1	possibly
(7)	10	not	(27)	4	well	(47)	1	aesthetically	(67)	1	practically
(8)	8	absolutely	(28)	3	actually	(48)	1	as	(68)	1	properly
(9)	7	very	(29)	3	again	(49)	1	away	(69)	1	quite
(10)	6	even	(30)	3	literally	(50)	1	beautifully	(70)	1	soon
(11)	6	out	(31)	3	most	(51)	1	better	(71)	1	suddenly
(12)	5	all	(32)	3	off	(52)	1	completely	(72)	1	that
(13)	5	long	(33)	3	pretty	(53)	1	else	(73)	1	together
(14)	5	never	(34)	3	still	(54)	1	fast	(74)	1	truly
(15)	5	probably	(35)	3	though	(55)	1	finally	(75)	1	unbearably
(16)	5	then	(36)	3	up	(56)	1	forcefully	(76)	1	unbelievably
(17)	4	ago	(37)	2	already	(57)	1	forward	(77)	1	yes
(18)	4	also	(38)	2	always	(58)	1	instead	(78)	1	yet
(19)	4	back	(39)	2	down	(59)	1	legitimately	(79)		
(20)	4	definitely	(40)	2	far	(60)	1	longer	(80)		

Table IV.2.6. Adverbs used by commentators in diary videoblogs

Other *modifiers* which commentators utilise are “really” (16), “very” (7), “even” (6), “please” (4), “pretty” (3), “only” (2) or “quite”. Commentators do not use a wide range of modifiers, particularly compared to tutorials. After these modifiers, yet again the

abbreviated form of the *negative* form *not*, is “t” (33) together with its full form “not” (10) are among the most frequent adverbs. They indicate the presence of negative utterances in the discourse of commentators in diaries. Also, the *adverb of time* “now”, with 23 cases, is the third most commonly used. To emphasise the present situation in the video, “now” is repeatedly added. “Now” is not the only *time adverb*, others are also included for example: “never”, “then” (5), “ago”, “ever” (4), “always” (2), “sometimes”, “often”, “once”, “soon” or “suddenly”. The use of time adverbs, particularly the ones listed, shows the presence of narratives in the comments section. Aside from time adverbs, commentators notably utilise *adverbs of manner* compared to their use in tutorials and by videobloggers, among them one can find: “definitely”, “seriously”, “well” (4), “literally” (3), “honestly” (2), “initially”, “randomly”, “aesthetically”, “beautifully”, “completely”, “better”, “forcefully”, “legitimately”, “nearly”, “possibly”, “practically”, “properly”, “unbearably” and “unbelievably”. Some others perform as *emphasisers* such as “absolutely” (8), “probably” (5), “definitely” (4), “completely” or “truly”. Once more, the usage of these manner adverbs reinforces the practice of the narrating in diary comments. Nonetheless, there is a dearth of *place adverbs* such as “out” (6), “back”, “here” (4) or “down” (2). The reduced use of place adverbs and high presence of time adverbs in the comments commentators on tutorials implies that commentators mainly address their attention to the time passing in the lives of videobloggers. Conversely, one can find variations depending on the commentators of each videoblogger (Appendix 44). For instance, those commenting on CC2 use very few adverbs compared to the comments on the videos by CC1 and CC3, the latter include a wide and rich variety of adverbs to complement and define their comments and their positioning. The latter two use *ly*-ending adverbs to describe performance.

2.1.4. Verbs used by commentators

From a verb-oriented approach (Appendix 45), the presence of *be forms* suggests the increased utilisation of descriptions and evaluations in the discourse of commentators. Likewise, the presence of “have” makes reference to possession, whereas “do” connotes performance and questions. Similarly, the emotional verb “love” shows the relational link between commentators and YouTubers. When commenting on tutorial videos concretely, compared to diary videoblogs, the number and frequency of verbs is lower than in tutorials (Table IV.2.7). Although most verbs are action verbs; state verbs have a higher frequency since they are repeatedly used. Among the *action verbs* found, one can see “watching”, “eat” (9), “came” (8), “making” (7), “educate” (6), “check” (5), “eating”,

“watched” or “said” (5). These verbs usually have a lower frequency since they are employed to describe specific situations according to the performance and scenario commentators aim to talk about. For example, eat is used in two different ways based on the context. On one hand, “eat” (9), is used in its baseform together with modal verbs as well as the gerund form eating (5). On the other hand, lemmas of watch such as “watching” (9) or “watched” (5) are particularly common. However, its basic form is unused. Likewise, lexical variations of the verb “say” (4) and “said” (4) are also frequently used. Regarding *state verbs*, “do” (48) duplicates in frequency in tutorials compared to diary videoblogs. In tutorials, the usage of “(i)s” is related to the pronoun “it”, that is, impersonal sentences to describe things, tools, performance or body parts in beauty videos (CC1 and CC3) or ingredients in the cooking video (CC2). On the other hand, the use of the verb “do” means talking about what users, commentators or videobloggers (can) *do* or the steps to achieve the tutorial goal. In this case, the frequent use of “do” alludes to you-statements in the comments, that is, commentators continuously address videobloggers regarding their performance.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	63	is	(11)	15	go	(21)	9	did	(31)	6	done	(41)	5	watched
(2)	48	do	(12)	14	thank	(22)	9	does	(32)	6	educate	(42)	4	fuck
(3)	37	are	(13)	12	am	(23)	9	eat	(33)	6	had	(43)	4	hate
(4)	31	's	(14)	11	know	(24)	9	want	(34)	6	need	(44)	4	let
(5)	25	love	(15)	11	look	(25)	9	watching	(35)	5	being	(45)	4	looking
(6)	23	be	(16)	11	looks	(26)	8	came	(36)	5	check	(46)	4	miss
(7)	21	're	(17)	11	make	(27)	8	like	(37)	5	doing	(47)	4	said
(8)	21	have	(18)	10	get	(28)	8	think	(38)	5	eating	(48)	4	say
(9)	20	'm	(19)	10	going	(29)	7	making	(39)	5	has	(49)	4	see
(10)	20	was	(20)	10	winged	(30)	7	've	(40)	5	try	(50)	4	tried

Table IV.2.7. Verbs used by commentators in tutorials

The verb *do* is used in various forms i.e. “do” (48), “did” (9), “does” (9), “done” (6) and “doing” (5). Likewise, the headform of “make” (11), and its lexical form “making” (7) are also commonly used. In this case, “have” (21) is also important here; commentators sometimes refer to possessions i.e. tools, body attributes such as eyes, etc. Aside from have, other lemmas of this verb appear in this discourse i.e. “have” (21), “had” (6), “has” (5) and “’ve” (7). Broadly speaking, most verbs are *state verbs* such as “be”, all its forms as well as other verbs such as “go” (15), “thank” (14), “know”, “look” (11) and “looks” (11). “Like”, “think” (8) and “need” (6) are also frequently mentioned. Among them, “look(s)” stand out as one of the most frequent verbs because it refers to the perception

of the result of a performance or external appearance of an object or person. Particularly, the use of the third person and singular of *look*, that is, “looks” shows these object- or person-references. It is worth noting that multiple forms of *look* are used, for example: “look” (11), “looks” (11) and “looking” (4). On the other hand, the baseform of *go* is more frequently used than its gerund form i.e. “go” (15) and “going” (10). Commentators show their emotional involvement through the inclusion of *emotional verbs*. A verb which is commonly used by commentators is “thank”, this implies that commentators tend to show gratitude openly after the release of the tutorial video. On the other hand, they also reveal their positioning and emotional commitment with the usage of emotional verbs such as “like”. Yet, “like” (8) is not the only emotional verb, there are others to express feelings such as “love” (25), “hate” or “fuck” (4). The *positive emotional verb* “love” is very frequent, revealing the commentators' need to show strong feelings. On the other hand, *negative emotional verbs* such as “hate” or “fuck” are the least commonly used emotional verb, in fact, they appear on the list due to the conflict which takes place in the comments section of CC2. Another subgroup of emotional verbs detected in the discourse includes “want” (9), “need” (6) or “wish” (4). These verbs have in common the expression of commentators' desires or ambitions as well as the revealing of personal information.

There are not many verbs in the *past simple tense* in this discourse, but rather in in the present perfect. However, among the past tenses one can find: “was” (20), “winged” (10), “did” (9), “had” (6), “watched” (5) and “said” (4). Commentators tend to use verbs in past tenses with the narration of their experiences, usually in relation to the tutorial video. Additionally, there is a high number of verbs in the present continuous form: “going” (10), “watching” (9), “making” (7), “being”, “doing”, “being”, “eating” (5) and “looking” (4). Alternatively, some verbs are related to the topic covered in the video such as “winged” (10) or “eat” (9). One can perceive an *object-oriented approach* or *you-centred approach* in the comments. Despite the shared similarities, there are of course differences depending on the commentators of each videoblogger (Appendix 46). Yet, the main factor for this distinction is the conflict event in the comments section of CC2 which implies the use of negative terms.

In diary videoblogs (Table IV.2.8), as expected, the verb *be* is the most frequent verb. The verb “have” (44) is very common together with its contracted form “’ve” (16). On the one hand, “have” is related to speaking of possessions and the verb tense *present perfect*. However, considering the frequency of the pronoun *you* in this discourse too,

expressions such as *you have* address possessions or attributes of the videobloggers and compliment them.

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	82	is	(11)	16	been	(21)	9	had	(31)	6	go	(41)	5	thought
(2)	44	have	(12)	16	're	(22)	9	said	(32)	6	has	(42)	5	watch
(3)	44	's	(13)	16	've	(23)	9	see	(33)	6	think	(43)	4	cried
(4)	37	love	(14)	15	watching	(24)	8	am	(34)	6	wish	(44)	4	doing
(5)	33	'm	(15)	14	know	(25)	8	getting	(35)	5	believe	(45)	4	following
(6)	29	was	(16)	13	cut	(26)	8	got	(36)	5	does	(46)	4	give
(7)4	26	be	(17)	11	did	(27)	8	make	(37)	5	gets	(47)	4	made
(8)	23	do	(18)	11	get	(28)	8	want	(38)	5	laugh	(48)	4	posted
(9)	23	looks	(19)	11	going	(29)	8	were	(39)	5	sharing	(49)	4	started
(10)	16	are	(20)	10	look	(30)	7	thank	(40)	5	smell	(50)	4	suits

Table IV.2.8. Verbs used by commentators in diary videoblogs

In diary comments, there are some emotional verbs, for example: “love” (37), “want” (8) or “wish” (6). “Love” is frequently used and expresses emotional relation and involvement with something or someone. The next forms are related to the verb *be* – “m” (33), “am” (8), “was” (29), “be” (26), “(a)re” (16) and “been” (16) – add up to 144 cases. After the verb *be* (26) and all its inflected forms, the most common lemma in the discourse of commentators in diary videoblogs is *have*. The use of this verb confirms the narrative nature of this discourse. Commentators share in present perfect their reactions and perceptions regarding the videos they have just watched. Thus, there is a high frequency of the basic form *have* and its lemmas – i.e. “ve” (16), “had” (9) and “has” (6) which appear with the participle forms of other verbs in the table. Similarly, the verb *have* refers to possessions together with the verb *got*. Nevertheless, there are some *action verbs* as well in the comments of diary videoblogs – i.e. “watching” (15), “cut (13), “going” (11), “said” (9), “go” (6), “laugh”, “sharing”, “watch”, “cried”, “following”, “give” or “made” with a frequency range between four and five. The most used action verb is “watching”, which is in its present continuous form and is linked to the action of viewing YouTube. Among the most common state verbs which focus on the videoblogger are “looks” (23) and “look” (4) to discuss their perception towards something or someone. A feature here is the high use of “looks” (23) over its baseform *look*. This is completely different to the discourse of commentators in tutorials. Additionally, another frequent verb in all its forms is “get” (11), “getting” (8), “got” (8) and “gets” (5), which, once again, imply possessions or transformation. Other frequently used state verbs are “see” (9), “know”, “want” (8), “thank” (7), “believe” (5) or “cried” (4). Most verbs are in the present form, which

enhances the conversational and quasi-synchronous facet of this conversation. Showing *gratitude* is also common in the comments section of diary videoblogs, however it is still more frequent in tutorials. Another verb tense which is consistently used by commentators in diary clips is the *present continuous*. Among the verbs which can be found are “watching” (15), “going” (11), “getting” (8), “sharing” (5), “doing” and “following” (4). In this way, commentators reveal what they are doing at that very moment. “Do” (23) is the second most common verb along with all its forms. It is used to explain their performance or to refer to videobloggers' performance –i.e. “did” (11), “does” (5) and “doing” (4). This is also linked to the usage of the verb *make* and its in-context lexical variations –i.e. “make” (8) and “made” (4). Many other verbs are in the *past tenses and participle* –i.e. was (29), “been”, “had”, “said” (9), “were” (8), “thought” (5) and “made” (4)– which shows that videobloggers engage in the narration of past personal events, experiences and reactions in previous situations and moments. Together with pronouns, the use of present tenses indicates that commentators interact in a conversational way with their videoblogger. All in all, the commentators of each videoblogger approach the videos in a similar way, little difference is found among each individual sub-corpus (Appendix 47).

2.1.5. Modal verbs used by commentators

In the case of commentators in tutorials, the variety and frequency of modal verbs is reduced compared to diary videoblogs (Appendixes 48 & 49). Overall, a similar number of cases is found regarding the modal verbs “can” (12), “can’t” and “would” (10) (Figure IV.2.1). These verbs, which are the most commonly used, imply possibility or options in the development of a performance. Another common modal verb is “will” (8), and its abbreviated form “’ll” (4). Using this modal verb, commentators express what they will do to imitate the videobloggers' actions. The modal verbs “could” and “should” with a frequency of four cases each and “’d” (2) express possibility and obligation. Curiously, whilst the use of modal verbs is alike in the discourse of comments on CC1 and CC3, those commenting on CC2 employ a longer list of modal verbs and with higher frequency (Appendix 48). This effect is related to the conflict event which takes place in the comment sections.

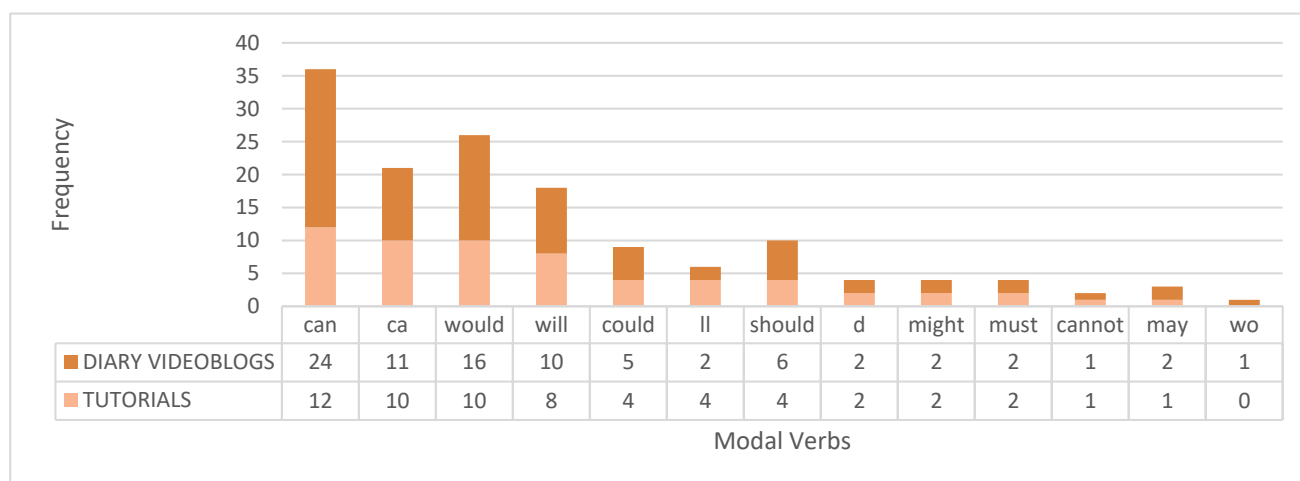


Figure IV.2.1. Modal verbs used by commentators in tutorial and diary videoblogs

In diary videoblogs, commentators resort to more modal verbs than they do in tutorials (Figure IV.2.1). There is a higher frequency of modal verbs particularly with the modal verb “can” with 24 cases. Following “can”, the other modal verbs are “ca(n’t)” (11), “would” (16), “will/’ll” (10 and 2 respectively) to refer to (im)possibility, probability and future plans in the diary videoblogs. On the other hand, other conditionals, for instance “should” (6) and “could” (5), are continually mentioned, nonetheless they are not the most frequent ones. Other modal verbs are related to probability such as “might”, “may” and “must” with a frequency of only two cases each. Nevertheless, considering the length of the video, the frequency of these modal verbs is rather low. Altogether, the results demonstrate that comments on diary videoblogs are slightly more complex and more interactional than the comments on tutorials. And, although the commentators of all videobloggers mostly use the same variety of modal verbs, CC2’s commentators use them differently (Appendix 49).

2.1.6. Pronouns and determiners used by commentators

Pronouns are key words to identify whom commentators are mainly addressing. By looking at the variability of their use, it is possible to discern the subject focus of the discourse. Generally, in both types of videos, the most used pronouns are “I” (with 154 cases in tutorials and 173 cases in diary videoblogs) and “you” (with 151 cases in tutorials and 196 cases in diary videoblogs). This highlights the enhancement of interactional nature of the discourse of commentators. However, both, “I” (196) and “you” (173), are even more used in diary videoblogs which means that in diary videoblogs the conversational nature of YouTube interaction between users is even higher. The pronoun “you” has the highest frequency in the corpus, particularly in diary videoblogs. This

means that commentators resort to a *you-oriented discourse*, that is, they concentrate on the YouTuber. It also shows that there are more relational pronouns in the discourse of commentators.

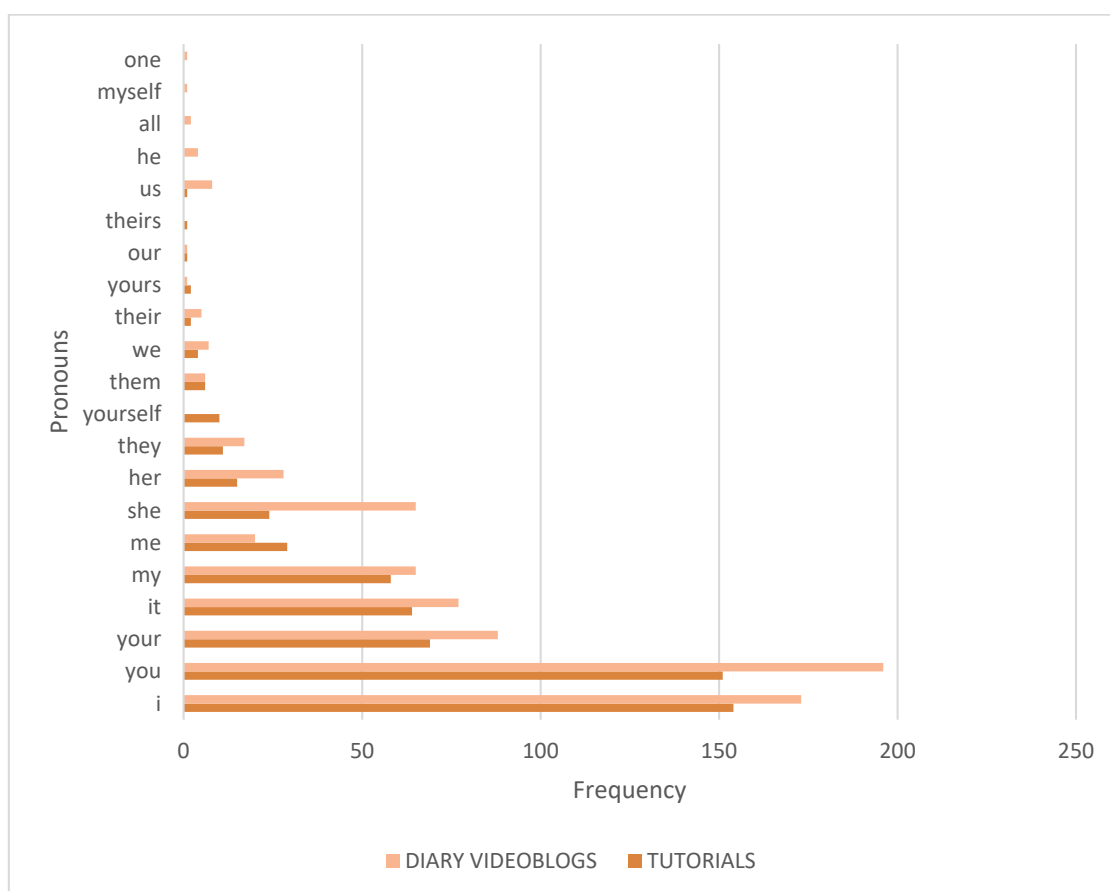


Figure IV.2.2. Pronouns and determiners used by commentators in tutorial and diary videoblogs

As one can see in Figure IV.2.2, pronouns in diary videoblogs are more frequent than in tutorials. After “I” and “you”, the determiner “your” is the next most commonly used in both types of videos (with 69 cases in tutorials and 88 cases in diary videoblogs), which is justified considering that the most frequent pronoun is “you”. That is, the focus of the discourse of commentators is the videoblogger overall, particularly in diary videoblogs. The next most common pronoun is “it” (with 64 cases in tutorials and 77 cases in diary videoblogs), which is constantly employed to create impersonal utterances. Again, it is more habitually found in diary videoblogs and it usually refers to items, places, etc., that is, impersonal objects. As previous sections have shown, this explains the presence of the verb third-singular-person “(i)s”. Following “it”, the determiner “my” (with 58 cases in tutorials and 65 cases in diary videoblogs), in first and singular person is used to express personal experiences, situations or even expressive phrases such as *oh my god*. The direct pronoun “me” (with 29 cases in tutorials and 20 cases in diary videoblogs), despite its

low utilisation, is curiously used more by commentators in tutorials than in diary videoblogs. This might mean that commentators focus on the effects of (relational) performance on themselves. Likewise, “my” is close to be used equally in both types of videos. What this reveals is that, even though commentators concentrate the discourse on the videoblogger, they focus it on themselves, their performance, attributes and experiences.

Other pronouns and possessive determiners (Figure IV.2.2), have a lower frequency –i.e. “her”, “yourself”, “them”, “their(s)”, “yours”, “our”, “us”, etc. Nonetheless, commentators surprisingly address the YouTuber in the third person by employing the personal pronoun “she” (with 24 cases in tutorials and 65 cases in diary videoblogs). Although, in other cases “she” alludes to the newborn baby (CC3) or the new dog (CC3) in diary clips. Curiously, this tendency is found in diary videoblogs far more often than in tutorials. Yet, the self-reflexive pronoun “yourself” (10 cases) is habitually identified in tutorials which points to the *self-made discourse* also in the comments. In general, the third person plural “they” is also present (with 11 cases in tutorials and 17 cases in diary videoblogs), “them” (with 6 cases in both tutorials and diary videoblogs), “their” (2 cases in tutorials and 5 cases in diary videoblogs) and even “theirs” (with 1 case in tutorials and 173 cases in diary videoblogs). This is linked to the presence of the partners of the YouTubers in the diary videos. Variations are similarly found depending on the commentators of each YouTuber (Appendix 50). For instance, the commentorship of CC2, due to the conflict, frequently uses the second plural person pronouns and possessive determiners such as “we”, “our” or “us”. Likewise, there are other forms of the second person such as *yours* or *yourself*. In fact, in this case the discourse is mostly *you-centred* since the conflict emerges given the different opinions regarding the tutorial topic. Regarding diary videoblogs (Appendix 51), once more, despite the similarities, there are also distinctions. For example, once again the CC2’s comments are *I-centred*, that is, there is a higher number of I-statements in comments. Nevertheless, the commentators of CC1 and CC3 employ a considerably larger number and variety of pronouns compared to CC2 as well as their discourse is notably *you-centred*.

2.2. Syntactic structures in the commentators’ discourse

In this section, the objective is to examine the utterances according to parameters such as *type of illocutionary act, syntactic structure or speech act* –primary and secondary– and *topic*, in the discourse of commentators on tutorial and diary videoblogs. My aim is to

further comprehend the way in which commentators design their statements to communicate in the comment section.

2.2.1. Syntactic structure of speech acts and illocutionary speech acts

In terms of syntactic structures, the figures (IV.2.3 & IV.2.4, below) compare tutorials and diary videoblogs. Figure IV.2.3 on tutorials shows that the highest number of primary speech acts (PSAs) are declaratives and number 289 cases and 2513 words. These are followed by *exclamatory* (80 speech acts with 420 words) and *imperatives* (39 speech acts and 248 words). A slightly lower number of *interrogative utterances* are employed in the discourse of commentators in tutorials. Of these, 26 *yes-no interrogative sentences* (265 words) are found together with only 22 *wh-interrogative statements* and a total of 211 words. On the other hand, in the section of secondary speech acts (SSAs), declaratives are the most frequent SSAs and reach a total of 154 speech acts and the highest frequency of words, 424. Following declarative statements, *exclamatory* sentences (91 speech acts and 479 words) contain a large number of words. *Imperative* (39 speech acts and 248 words), *yes-no interrogative* (27 speech acts and 273 words) and *wh-interrogative* (26 speech acts and 225 words) share nearly the same quantity of speech acts and number of words. The vast majority of speech acts and words is concentrated in PSAs with 456 cases and 3658 words compared to 170 SSAs with 505 words. Regarding SSAs, only declaratives are numerous. Other speech acts have none –i.e. imperative– or only a few as in the case of *yes-no interrogative* (1) and *wh-interrogative* (4). Only exclamatory statements are found eleven times with a total of 59 words. From an illocutionary perspective, I aim to understand the actual message sent to videobloggers via these speech acts. From this stance, in order of frequency, *expressive* statements are the most frequent with 313 speech acts and 1398 words followed by *representative acts* (211 with 1951 words). On other other hand, regarding syntactic structures, the quantity of SSAs in tutorials is inferior to PSAs. For instance, there are fifty *directive speech acts* and 350 words, 25 *wh-questions* with 235 words followed by *yes-no question* speech acts with twenty speech acts and 182 words. In the last position, *commissive statements* contain only seven speech acts with a total number of 47 words.

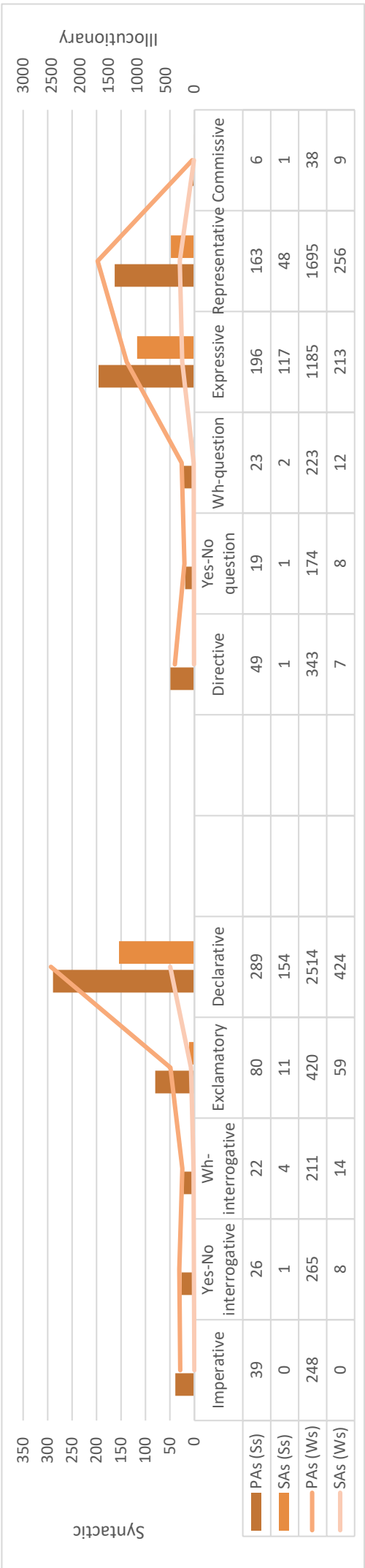


Figure IV.2.3. Syntactic and illocutionary speech acts by commentators in tutorials

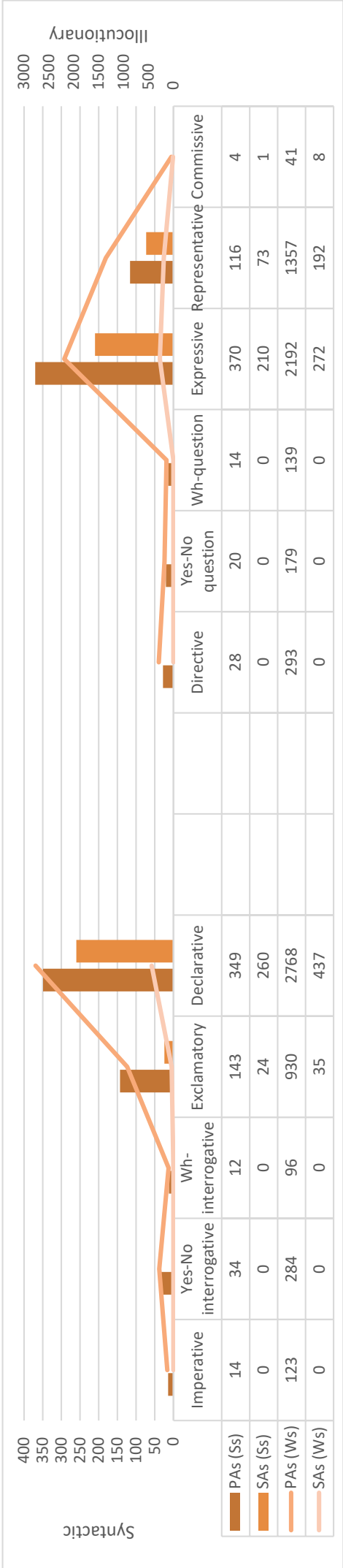


Figure IV.2.4. Syntactic and illocutionary speech acts by commentators in diary videoblogs

Overall, *expressive statements* are the most frequent speech acts counting both PSAs and SSAs, with 196 PSAs and 1185 words along with 117 SSAs and 213 words respectively. *Representative speech acts* are the second most frequent type of speech act with a greater number of words than expressive statements. Representative PSAs total 163 speech acts (1695 words) and 48 SSAs (256 words). *Directives* are third most common type of speech act in the discourse of commentators in tutorials. Most directives are PSAs with a total of 49 PSAs and 343 words, but only one directive SSA and seven words. In the following position, *questions* are also often included in the communicative performance of commentators. In the case of *yes-no questions* up to 19 PSAs (174 words) are identified, whereas *wh-questions* appear 23 times (223 words). Respectively, each have one and two SSAs totalling eight and twelve words. Lastly, commissive speech acts contain six PSAs (38 words) and only one SSA (9 words).

In diary videoblogs, the discourse of commentators varies based on the configuration of this type of video and video content. At first sight, one can perceive that the most frequently used syntactic structures are *declarative statements* (609 speech acts and 3205 words). This is followed by *exclamatory* (167 speech acts and 965 words) which are very frequent compared to tutorials. After declaratives and exclamatory sentences, *yes-no interrogatives* are the most utilised totalling 34 speech acts and 284 words. These are followed by *imperatives* (14 speech acts and 123 words) and *wh-interrogative* statements (12 speech acts and 96 words). Declarative and exclamatory speech acts are the only syntactic structures which have SSAs in diary videoblogs. In the case of *declarative speech acts*, they have a high number of PSAs (349 speech acts and 2768 words) and 260 SSAs containing 437 words. Similarly, *exclamatory utterances* are divided into 143 PSAs with 930 words and 24 SSAs totalling 35 words. Nonetheless, when it comes to illocutionary speech acts, similarly to what it has been observed in Figure IV.2.4, *expressive acts* are used frequently (580 speech acts and 2464 words). Also, *representative speech acts* are among the most important ones in the discourse of commentators in diary videoblogs with 189 speech acts and 1549 words. As in the previous figure (IV.2.3), the following three speech acts are *directives* (28 speech acts and 293 words), *yes-no questions* (20 speech acts and 179 words) and *wh-questions* (14 speech acts and 139 words). The three perform only as PSAs. And, in the last position, *commissive* statements are infrequent (4 PSAs and 41 words/1 SSA and 8 words).

2.2.2. Syntactic structure of speech acts and illocutionary speech acts from a topic-based perspective

When addressing the distribution of speech acts and words based on the tutorial topic (Table IV.2.9, below) and in the previous figure, the majority of syntactic structures of speech acts focuses on *declarative statements* (337 speech acts and 2375 words). These declarative statements usually concentrate on the topic of *ability-skills/performance* (A-S/P) which explains the frequent presence of modal verbs in the discourse of commentators in tutorials. The second group of declarations refer to *appearance* (App) (77 speech acts and 366 words) whilst a few, exactly eighteen, allude to *personality* (Per) and, eleven, *possession* (Pos). The second most frequent type of syntactic structure of speech acts is *exclamatory* (91 speech acts and 479 words). All *exclamatory statements*, *imperative* (39 speech acts and 248 words), *yes-no interrogative* (27 speech acts and 273 words) and *wh-interrogative* (26 speech acts and 225 words) sentences cover ability-skills/performance in tutorials. Exclamatory statements centre mainly on ability-skills/performance (62 speech acts and 306 words) followed by appearance (16 speech acts and 87 words). And, there is a low number of exclamatory speech acts (9 speech acts and 57 words) which are personality-oriented. Likewise, there are only four exclamatory speech acts (29 words) which refer to possession. Regarding *imperative statements*, out of the 39 speech acts, 38 (and 244 words) revolve around ability-skills/performance and only one around appearance (with four words). When it comes to *yes-no interrogative* and *wh-interrogative* speech acts, both amount to eighteen speech acts (199 and 164 words, respectively) individually addressing ability-skills/performance and only two each to target possession (8 and 19 words, respectively). Equally, a similar number of speech acts and words is found to refer to appearance, seven and six respectively totalling 66 and 42 words. Depending on the commentators of each videoblogger, some differences are found (Appendix 52). This is particularly visible in the comments section of CC2 where a conflict emerges.

Regarding the topics dealt with tutorials, commentators mainly address ability-skills/performance (473 speech acts and 3288 words), followed by appearance (107 speech acts and 565 words). Then, with a considerable inferior number of speech acts, utterances on personality (27 speech acts and 166 words) and possession (19 speech acts and 144 words) are also mentioned.

Speech acts						Words					
<i>Syntactic</i>	A-S/P	App	Per	Pos	Total	<i>Syntactic</i>	A-S/P	App	Per	Pos	Total
Imperative	38	1	0	0	39	Imperative	244	4	0	0	248

Yes-No interrogative	18	7	0	2	27	Yes-No interrogative	199	66	0	8	273
Wh-interrogative	18	6	0	2	26	Wh-interrogative	164	42	0	19	225
Exclamatory	62	16	9	4	91	Exclamatory	306	87	57	29	479
Declarative	337	77	18	11	443	Declarative	2375	366	109	88	2938
Total	473	107	27	19	626	Total	3288	565	166	144	4163
<i>Illocutionary</i>						<i>Illocutionary</i>					
Directive	49	1	0	0	50	Directive	346	4	0	0	350
Yes-No question	12	6	0	2	20	Yes-No question	119	55	0	8	182
Wh-question	18	5	0	2	25	Wh-question	175	41	0	19	235
Expressive	202	79	23	9	313	Expressive	878	339	117	64	1398
Representative	186	16	4	5	211	Representative	1729	126	49	47	1951
Commissive	6	0	0	1	7	Commissive	41	0	0	6	47
Total	473	107	27	19	626	Total	3288	565	166	144	4163

Table IV.2.9. Topic-oriented syntactic structures and illocutionary acts used by commentators in tutorials

With reference to illocutionary speech acts, one can perceive some differences. The most repeatedly used illocutionary acts in tutorials are *expressives* (313 speech acts and 1398 words). The majority of expressive speech acts concentrate on the topic of ability-skills/performance (202 speech acts and 878 words). Some expressive speech acts address appearance (79 speech acts and 339 words) and a small number address the topics of personality (23 speech acts and 117 words) and possession (9 speech acts and 64 words). Following expressive statements, *representative statements* are also frequent, in total 211 with 1951 words. The vast majority (186 speech acts and 1729 words) approaches ability-skills/performance-related aspects, when a reduced quantity of speech acts (16 speech acts and 126 words) deal with appearance. Then, a few speech acts address personality (4 speech acts and 49 words) and possession (5 speech acts and 47 words). After these two, *directives* (50 speech acts and 350 words) are the third most repeatedly employed illocutionary speech act in this discourse, which focuses on ability-skills/performance and only one speech act talks about appearance. Another group of speech acts refers to questions, respectively *yes-no question* and *wh-question* contain 20 speech acts (182 words) and 25 speech acts (235 words). Most of the questions cover ability-skills/performance (12 *yes-no question* and 119 words and 18 *wh-question* and 175 words). In the case of possession, each type of question has only 2 utterances (8 and 19 words, respectively). Regarding appearance, there are six *yes-no question* (55 words) and five *wh-question* (41 words). The same occurs with commissive statements; only a few (6 and 41 words) speech acts cover speak of ability-skills/performance and only one with possession. Similarly, there is only one illocutionary

act used to address possession (with six words). However, slight differences are identified based on the viewership of each YouTuber (Appendix 52).

In relation to the distribution of speech acts and words based on the topic covered (Table IV.2.10, below) in diary videoblogs (Appendix 53), there are a great number of *declarative statements* (609 speech acts and 3205 words). These *declarative* statements normally concentrate on the topic of ability-skills/performance (303 speech acts and 1868 words) which would explain the strong presence of modal verbs in the discourse of commentators in diary videoblogs. The second group of declaratives refer to possession (164 speech acts and 700 words) and appearance (121 speech acts and 550 words). Only a few declarative speech acts (21 speech acts and 87 words) refer to personality. The second type of syntactic structure is *exclamatory statements* (167 speech acts and 965 words). After exclamative sentences, *yes-no interrogative* utterances (34 speech acts and 284 words), *imperative* utterances (14 speech acts and 123 words) and *wh-interrogative* utterances (12 speech acts and 96 words) appear less frequently. Most of them make reference to ability-skills/performance, which is the topic with the highest rate of speech acts. When it comes to *exclamatory statements*, they principally focus on ability-skills/performance (82 speech acts and 517 words). Then, the second most highly addressed topic is appearance (36 speech acts and 202 words) whereas the third topic encompasses personality with a quantity of 43 speech acts (207 words). Likewise, there are only six *exclamatory speech acts* (39 words) which refer to personality. Regarding *yes-no interrogative* statements, out of the 34 sum, 21 speech acts concentrate on ability-skills/performance (194 words), nine speech acts on possession (69 words) and four speech acts on appearance (21 words). With regard to *wh-interrogative* speech acts, these amount to twelve cases: eight speech acts (67 words) referring to possession and two speech acts of ability-skills/performance and appearance each. The number of speech acts and *wh-interrogative* utterances on ability-skills/performance and appearance is the same. Although, it has a greater number of speech acts, *imperative* speech acts add up to fourteen cases (123 words), twelve of them revolve around ability-skills/performance and the remaining two (with six words) focus on appearance.

Regarding the topics in diary videoblogs, commentators mainly address ability-skills/performance (420 speech acts and 2711 words), followed by possession (224 speech acts and 1043 words) and appearance (165 speech acts and 793 words). Likewise, a small number of speech acts is centred on personality (27 speech acts and 126 words).

Speech acts						Words					
<i>Syntactic</i>	A-S/P	App	Per	Pos	Total	<i>Syntactic</i>	A-S/P	App	Per	Pos	Total
Imperative	12	2	0	0	14	Imperative	117	6	0	0	123
Yes-No interrogative	21	4	0	9	34	Yes-No interrogative	194	21	0	69	284
Wh-interrogative	2	2	0	8	12	Wh-interrogative	15	14	0	67	96
Exclamatory	82	36	6	43	167	Exclamatory	517	202	39	207	965
Declarative	303	121	21	164	609	Declarative	1868	550	87	700	3205
Total	420	165	27	224	836	Total	2711	793	126	1043	4673
Illocutionary						Illocutionary					
Directive	25	3	0	0	28	Directive	280	13	0	0	293
Yes-No question	13	3	0	4	20	Yes-No question	128	14	0	37	179
Wh-question	4	1	0	9	14	Wh-question	54	10	0	75	139
Expressive	273	114	22	171	580	Expressive	1288	459	82	635	2464
Representative	103	42	5	39	189	Representative	941	276	44	288	1549
Commissive	2	2	0	1	5	Commissive	20	21	0	8	49
Total	420	165	27	224	836	Total	2711	793	126	1043	4673

Table IV.2.10. Topic-oriented syntactic structures and illocutionary acts used by commentators in diary videoblogs

When it comes to illocutionary speech acts –see Table IV.2.10 above, the most frequently used act in diary videoblogs are *expressive* statements (580 speech acts and 2464 words). The majority of *expressive speech acts* centre on the topic of ability-skills/performance (273 speech acts and 1288 words). Other expressive speech acts mostly address the topic of possession (171 and 635 words) and appearance (114 and 459 words). Despite the high frequency of other topics, only 22 speech acts (and 82 words) refer to personality. Following expressive statements, there is a high number of *representative statements* (189 speech acts and 1549 words). The large majority (103 speech acts and 941 words) address ability-skills/performance aspects, while a low number of representative speech acts tackle appearance and possession (42 speech acts and 276 words and 39 speech acts and 288 words, respectively). Consequently, a small number of *representative utterances* (5 *speech acts* and 44 words) explore personality-oriented topics. After these two, *directive speech acts* (28 speech acts and 293 words) are the third most commonly employed in this discourse. Many speech acts refer to ability-skills/performance (25 speech acts and 280 words) and only three allude to appearance with thirteen words. With regard to *questions*, out of the twenty cases (and 179 words), thirteen are focused on ability-skills/performance, followed by possession (4 speech acts and 37 words) and appearance (3 speech acts and 14 words). In the case of *wh-questions*, there are fourteen speech acts and 139 words. Only four speech acts refer to possession, four to ability-skills/performance and only one to appearance. *Commissive statements* are however rarely used in the discourse of

commentators in diary videoblogs. Only five commissive speech acts are included here (49 words): two speech acts speak of ability-skills/performance (20 words) and appearance (21 words) each and one of possession (8 words). Broadly speaking, the most frequent topic covered in the discourse of commentators in diary videoblogs is ability-skills/performance (420 speech acts and 2711 words), followed by possession (with 224 speech acts and 1043 words) and then appearance with 165 speech acts and 793 words. In diary videoblogs, there are not many speech acts that make reference to the dimension of personality, only 27 speech acts and 126 words.

Regarding the use of syntactic structures found in the discourse of commentators, as one can see in Table IV.2.11 –below, in the section on PSAs in tutorials, the vast majority are intended to *inform* (111 speech acts and 1137 words). These informative interactional acts essentially cover ability-skills/performance (97 speech acts and 1018 words). Some of them describe appearance (8 speech acts and 79 words) and others their possession (6 speech acts with 40 words). After informative speech acts, *opining* (92 speech acts and 919 words) is frequently carried out by commentators in tutorials when addressing YouTubers. Out of the 92 PSAs, 72 focus on ability-skills/performance totalling 733 words, and only twelve speech acts and 99 words address appearance. Only a few, concretely four speech acts address personality (40 words) and possession (47 words). Following *opine*, the next most commonly used PSA is (self-)praise (81 speech acts and 465 words). Half of the (self-)praises (42 speech acts and 267) allude to ability-skills/performance. Then, 34 speech acts (169 words) on self-praise PSAs refer to appearance whilst 5 speech acts (29 words) refer to self-praise PSAs on personality. Also, *suggest/challenge* speech acts are often found in this discourse of commentators. They are distributed into 53 speech acts to address ability-skills/performance (53 speech acts and 397 words) and one to allude to appearance with four words. With a minor quantity of speech acts, PSAs such as *react* (35 and 192 words) and *thank* (24 speech acts and 67 words) are also used in this context. Similarly, 25 react PSAs (137 words) are focused on ability-skills/performance. Four and six speech acts respectively address appearance (24 words) and personality (31 words). On the other hand, there are 23 *gratitude* speech acts (55 words) on ability-skills/performance and only one speech act (12 words) on personality. Aside from these, *acknowledge* (2 speech acts and 15 words), *(self-)correct* (2 speech acts and 25 words), *greet/farewell* (2 speech acts and 2 words), *apologise* (3 speech acts and 20 words) make reference to ability-skills/performance. *Queries/Check* and *questions* in fact adopt the same function in the discourse of commentators. Both total eighteen (183 words) and fifteen (126 words) PSAs.

Most of the *queries/check* (11 speech acts and 125 words) and *questions* (8 speech acts and 71 words) are about ability-skills/performance, then appearance (6 speech acts) and then possession (1 speech act).

Speech acts						Words					
<i>Primary</i>	A-S/P	App	Per	Pos	Total	<i>Primary</i>	A-S/P	App	Per	Pos	Total
Acknowledge	2	0	0	0	2	Acknowledge	15	0	0	0	15
Alert/Identify	0	0	0	0	0	Alert/Identify	0	0	0	0	0
(Self-)Correct	1	1	0	0	2	(Self-)Correct	18	7	0	0	25
(Self-)Praise	42	34	5	0	81	(Self-)Praise	267	169	29	0	465
Opine	72	12	4	4	92	Opine	733	99	40	47	919
Inform	97	8	0	6	111	Inform	1018	79	0	40	1137
Query/Check	11	6	0	1	18	Query/Check	125	55	0	3	183
Question	8	4	0	3	15	Question	71	31	0	24	126
Suggest/Challenge	53	1	0	0	54	Suggest/Challenge	397	4	0	0	401
Thank	23	0	1	0	24	Thank	55	0	12	0	67
Apologise	3	0	0	0	3	Apologise	20	0	0	0	20
Wish/Hope	6	4	1	2	13	Wish/Hope	31	25	9	12	77
React	25	4	6	0	35	React	137	24	31	0	192
Greet/Farewell	2	0	0	0	2	Greet/Farewell	2	0	0	0	2
Congratulate	0	0	0	0	0	Congratulate	0	0	0	0	0
Total	345	74	17	16	452	Total	2889	493	121	126	3629
Secondary						Secondary					
Alert/Identify	9	0	0	0	9	Alert/Identify	9	0	0	0	9
Acknowledge	0	0	0	0	0	Acknowledge	0	0	0	0	0
Emphasise	5	1	1	0	7	Emphasise	7	1	5	0	13
Expand	0	0	0	0	0	Expand	0	0	0	0	0
Justify	26	4	3	1	34	Justify	237	41	33	15	326
Preface/Uptake	8	0	0	0	8	Preface/Uptake	24	0	0	0	24
Quote	8	0	0	0	8	Quote	34	0	0	0	34
React	70	27	4	2	103	React	86	29	5	3	123
Greet/Farewell	1	1	2	0	4	Greet/Farewell	1	1	2	0	4
Sign	1	0	0	0	1	Sign	1	0	0	0	1
Congratulate	0	0	0	0	0	Congratulate	0	0	0	0	0
Total	128	33	10	3	174	Total	399	72	45	18	534
626						4163					

Table IV.2.11. Primary and secondary speech acts based on their function and topic used by commentators in tutorials

Regarding SSAs, as the table above reveals, they refer mostly to ability-skills/performance (128 speech acts and 399 words), followed by appearance (33 speech acts and 72 words), then personality (10 speech acts and 45 words) and in the last place possession (9 speech acts and 18 words). A great quantity of SSAs perform as *react* (103 speech acts and 123 words) of ability-skills/performance (70 speech acts and 86 words). On the other hand,

some SSAs focus on appearance or apparent/external (27 speech acts and 29 words) whereas personality (4 speech acts and 5 words) and possession (2 speech acts and 3 words) also contain some SSAs. Following *react* speech acts, *justifications* are very frequent (34 speech acts with 326 words), most of them centred on ability-skills/performance (26 speech acts and 237 words). Only a few speech acts cover the topics of appearance (4 speech acts and 41 words), personality (3 speech acts and 33 words) and possession (1 speech act and 15 words). After justifications, the SSAs with the lowest frequency are *alert/identify* (9 speech acts and 9 words), *preface/uptake* and *quote* (8 speech acts and 24 words), *emphasise* (1 speech act and 13 words), *greet/farewell* (4 speech acts and 4 words) and *sign* (7 speech acts and 1 word). Likewise, speech acts of *acknowledge*, *expand* and *congratulate* are not identified in the discourse of commentators in tutorials. This shows that commentators utilise reactions to reinforce their messages on the performance of YouTubers. Similarly, providing reasons to support their statements and reactions is one of the most important features in the discourse of commentators.

In the case of diary videoblogs, the discourse of commentators is characterised by a wide range of syntactic structures and their variability relies on the topic they are addressing. As Table IV.2.12 shows, from the examination of syntactic structures and the number words of speech acts, the use of PSAs focuses mostly on *(self-)praise* (168 speech acts and 940 words), *inform* (113 speech acts and 1366 words) and *react* (83 speech acts and 504 words). With a lower number of cases, commentators opt for *opining* (48 speech acts and 313 words), *congratulating* (40 speech acts and 91 words) and *suggesting/challenging* (29 speech acts and 301 words). With an even smaller number of speech acts, *query/check* (19 speech acts and 173 words), *wish/hope* (with 19 speech acts and 146 words) and *question* (15 speech acts and 145 words) are included in the discourse of commentators. *Thanking* and *greeting/saying farewell* (7 speech acts and 49 words and 25 words) and *acknowledging* (2 speech acts and 9 words) are sometimes practised in diary videoblogs. When it comes to the speech acts of *alert/identify*, *(self-)correct* and *apologise*, there are no cases. Praising videobloggers, sharing information with them as well as reacting to the content they see stand out as the most repeated communicative actions of commentators. This implies that the commentators' attention and discourse is mainly on the videoblogger and the content in the video. On the other hand, the group of speech acts with a lower frequency of cases involves sharing opinion together with suggestions, asking questions and queries. This implies that commentators can influence the video content of

forthcoming videos. Likewise, this shows that commentators also lean towards acquiring new information in relation to the videoblogger or other dimensions related to the video.

Once more, the order of frequency of topics even here shows a preference for ability-skills/performance (271 speech acts and 2425 words). This preference is followed by possession (160 speech acts and 932 words) and appearance (100 speech acts and 707 words). In fourth position (19 speech acts and 197 words), we have personality. In diary videoblogs, the discourse of commentators is predominantly defined by *(self-)praise* PSAs (168 speech acts and 940 words). As in the case of (self-)praise speech acts, the vast majority of speech acts centre on appearance (51 speech acts and 298 words), followed by possession (75 speech acts and 358 words), then ability-skills/performance (35 speech acts and 240 words) and lately personality (7 speech acts and 44 words). After (self-)praise, *inform* speech acts are mainly used for ability-skills/performance (62 speech acts and 914 words), possession (31 speech acts and 221 words) and appearance (20 speech acts and 231 words). The third most frequently utilised PSA is *react*, commentators centre most acts on ability-skills/performance (53 speech acts and 280 words), followed by possession (17 speech acts and 96 words), personality (10 speech acts and 33 words) and appearance (3 speech acts and 6 words). Besides, *opine* (48 PSAs and 504 words) with a special focus on ability-skills/performance (24 speech acts with 298 words), then appearance (14 speech acts and 110 words), followed by, possession (8 speech acts and 66 words) and in the last position personality (2 speech acts and 30 words). Another unexpected frequently used speech act is *congratulate*, due to the topic treated in one of the diary videoblogs: the birth of the baby. *Congratulate* contains a high number of speech acts (40 speech acts and 91 words). Almost all speech acts address ability-skills/performance with a number of 36 speech acts and 80 words, whereas some others use congratulations for possession or to give attention to the topic as a possession (4 speech acts and 11 words). With a significant reduction of frequency, the following PSAs which define the discourse of commentators in diary videoblogs are *suggest/challenge* (29 speech acts with 301 words) concentrating mostly on ability-skills/performance (24 speech acts with 277 words), *query/check* (19 speech acts and 173 words) and *wish/hope* (19 speech acts and 146 words) and *question* (15 speech acts and 145 words). On the other hand, *thank* (7 speech acts and 49 words) and *greet/farewell* (7 speech acts and 25 words). On the other hand, *thank* address ability-skills/performance, *greet/farewell* complements ability-skills/performance (4 speech acts) and also appearance (3 speech acts). Then, the PSA of *acknowledge* is used twice for appearance and possession.

Speech acts						Words					
Primary	A-S/P	App	Per	Pos	Total	Primary	A-S/P	App	Per	Pos	Total
Acknowledge	0	1	0	1	2	Acknowledge	0	6	0	3	9
Alert/Identify	0	0	0	0	0	Alert/Identify	0	0	0	0	0
(Self-)Correct	0	0	0	0	0	(Self-)Correct	0	0	0	0	0
(Self-)Praise	35	51	7	75	168	(Self-)Praise	240	298	44	358	940
Opine	24	14	2	8	48	Opine	298	110	30	66	504
Inform	62	20	0	31	113	Inform	914	231	0	221	1366
Query/Check	12	3	0	4	19	Query/Check	122	14	0	37	173
Question	5	1	0	9	15	Question	60	10	0	75	145
Suggest/Challenge	24	3	0	2	29	Suggest/Challenge	277	13	0	11	301
Thank	7	0	0	0	7	Thank	49	0	0	0	49
Apologise	0	0	0	0	0	Apologise	0	0	0	0	0
Wish/Hope	9	1	0	9	19	Wish/Hope	86	6	0	54	146
React	53	3	10	17	83	React	280	13	33	96	422
Greet/Farewell	4	3	0	0	7	Greet/Farewell	19	6	0	0	25
Congratulate	36	0	0	4	40	Congratulate	80	0	0	11	91
Total	271	100	19	160	550	Total	2425	707	107	932	4171
Secondary						Secondary					
Alert/Identify	29	14	2	3	48	Alert/Identify	33	14	2	3	52
Acknowledge	0	0	0	0	0	Acknowledge	0	0	0	0	0
Emphasise	3	0	0	0	3	Emphasise	10	0	0	0	10
Expand	0	0	0	0	0	Expand	0	0	0	0	0
Justify	8	3	1	2	14	Justify	86	18	12	29	145
Preface/Uptake	0	0	0	0	0	Preface/Uptake	0	0	0	0	0
Quote	9	1	0	3	13	Quote	40	1	0	15	56
React	84	42	3	46	175	React	92	47	3	54	196
Greet/Farewell	16	4	2	10	32	Greet/Farewell	25	4	2	10	41
Sign	0	1	0	0	1	Sign	0	2	0	0	2
Congratulate	0	0	0	0	0	Congratulate	0	0	0	0	0
Total	149	65	8	64	286	Total	286	86	19	111	502
836						4673					

Table IV.2.12. Primary and secondary speech acts based on their function and topic used by commentators in diary videoblogs

When it comes to SSAs, initially there is a complete absence of *acknowledge*, *expand*, *preface/uptake* and *congratulate* speech acts. There only three speech acts (10 words) of *emphasise* related to ability-skills/performance and one *sign* speech act on appearance with two words. Regarding other speech acts, *react* speech acts are the most frequent SSAs (175 speech acts and 196 words). With a lower frequency, *react* SSAs are followed by *alert/identify* (48 speech acts and 52 words) and *greet/farewell* (32 speech acts and 41 words). Likewise, *alert/identify* are differently distributed into the diverse types of topics, with a special focus on ability-skills/performance (29 speech acts and 33 words), appearance (14 speech acts and 14 words) and only a few on personality (2 speech acts and

2 words) and possession (3 speech acts and 3 words). Then, some speech acts such as *justify* (14 speech acts and 145 words) and *quote* (13 speech acts and 196 words) are also identified. Again, as in previous results, most SSAs are concentrated firstly on ability-skills/performance (149 speech acts and 286 words) and subsequently on possession (64 speech acts and 111 words), appearance (65 speech acts and 86 words) and personality (8 speech acts and 19 words). All in all, the discourse of commentators revolves around their own performance and the performance of the YouTuber and other in-video participants. However, they also address attention to react and comment on the possessions and the appearance of videobloggers. Additionally, commentators also address videobloggers by mentioning their names or even soubriquets as well as including conversational features such as saying *hello* and *farewell*.

2.3. Multimodal dimension and design of comments

In the discourse of commentators, the multimodal dimension involves the analysis of two main aspects. On the one hand, the first aspect addresses the design of comments, taking into consideration the number of speech acts, the number of comments and their length. On the other hand, the second aspect refers to the nonverbal communication which entails the in-comment inclusion of emojis, capital letters, repetitions –i.e. letters, words or emojis– and abbreviations.

2.3.1. Design of comments

Regarding *speech acts*, I analysed a total number of 1462 speech acts and 560 comments. The number of speech acts in comments ranges from one to seven, which depends on the type and length of the comment. In tutorials, comments were required to undergo a filtering process in order to identify which ones meet the criteria to be examined. Therefore, as Table IV.2.13 displays, out of the one hundred comments which were initially chosen for each corpus, not all comments were valid for the analysis –ranging from 68 to 100 comments. Mostly, between one and three comments were considered invalid due to mostly self-promotional content or off-topic comments. Likewise, each sub-corpus amounts to between 159 and 357 speech acts. Generally, the comments of diary videoblogs have a higher number of speech acts, that is, commentators produce longer comments in this discourse.

<i>Tutorials</i>			<i>Diary videoblogs</i>		
2.1	Comments	68	1.1	Comments	98
	Speech acts	159		Speech acts	303
2.2	Comments	100	1.2	Comments	98
	Speech acts	241		Speech acts	176
2.3	Comments	97	1.3	Comments	99
	Speech acts	226		Speech acts	357

Table IV.2.13. Total number of comments and speech acts

Yet there are exceptions, such as in the diary video of CC2 (1.2) in which there are fewer speech acts (176) compared to other diaries. In fact, the number of speech acts in 1.2 resembles the number of speech acts in the tutorial of CC1 (2.1). Regarding the types of speech acts –see Table IV.2.14 (below), there are fewer primary speech acts (PSAs) and words in tutorials than in diary videoblogs (456 speech acts and 3658 words; 552 speech acts and 4201 words, respectively). Similarly, there are more secondary speech acts (SSAs) in diaries than in tutorials (284 and 170 speech acts, respectively). Nevertheless, the reduction is marked in the case of tutorials.

<i>Tutorials</i>	Speech acts			Words		
	PSA	SSA	Total	PSA	SSA	Total
2.1	112	47	159	931	142	1073
2.2	176	65	241	1574	256	1830
2.3	168	58	226	1153	107	1260
Total	456	170	626	3658	505	4163
Average	152	56,6	208,6	1219,3	168,3	1387,6

<i>Diaries</i>	Speech acts			Words		
	PSA	SSA	Total	PSA	SSA	Total
1.1	183	120	303	1473	193	1666
1.2	132	44	176	876	88	964
1.3	237	120	357	1852	191	2043
Total	552	284	836	4201	472	4673
Average	184	94,6	278,6	1400,3	157,3	1557,6

Table IV.2.14. Number and average number of speech acts and words in primary and secondary speech acts used by commentators in tutorials and diary videoblogs

With respect to *words*, in tutorials there are slightly more SSAs than in diary videoblogs. As the average results show, the average number of words in SSAs in tutorials is 168,3 whereas in diaryblogs the average number of comments is 157,3. When it comes to the *length of comments* –Table IV.2.15 (below), there is a slight preference for long comments in both types of videos (154 in tutorials and 156 in diaries opposed to 111 and 142 short comments respectively). Even the average number of long comments is nearly the same in both types of videos (51,3 in tutorials and 52 in diaries).

<i>Tutorials</i>	Length		
	Long	Short	Total
2.1	47	21	68
2.2	64	36	100
2.3	43	54	97
Total	154	111	265
Average	51,3	37	88,3

<i>Diaries</i>	Length		
	Long	Short	Total
1.1	60	38	98
1.2	27	71	98
1.3	69	33	99
Total	156	142	295
Average	52	47,3	98,3

Table IV.2.15 Number and average of speech acts and words in long and short speech acts used by commentators in tutorials and diary videoblogs

Nonetheless, in diary videoblogs the average number of short comments is greater (37 in tutorials and 47,3 in diaries), linked to the inclusion of justifications and complementary emotions. Despite the similar total and average numbers of comments, one can see that the comments on CC2's tutorial employ a greater number of long comments and of words too (64 long comments and 1593 words). This means that, when there is a conflict, commentators change their discourse and share more information and resort to lengthier speech acts or more speech acts. Similarly, in diaries the commentators on CC2's clip utilise considerably shorter comments (71 cases) opposed to CC1's (38 short comments and 550 words) and CC3's commentators (33 short comments and 421 words).

2.3.2. Nonverbal dimension

The nonverbal communicative signs frequently employed by commentators include emojis, expressive capitals, repetitions and abbreviations. In tutorials, emojis and abbreviations are the most frequent nonverbal features in comments (Table IV.2.16, below). With a total of 63 and 58 comments respectively, both elements characterise the discourse of commentators. *Emojis* are generally used to support the linguistic content and provide emotion to the message which is shared. Likewise, commentators add emojis to avoid others misinterpreting their communicative intentions. As Bedijs (2014) showed in her study on nonverbal communication on YouTube comment section, including emojis is a strategy to show in-group belonging and friendliness.

<i>Tutorials</i>	2.1	2.2	2.3	Total	<i>Diaries</i>	1.1	1.2	1.3	Total
Emojis	24	16	23	63	Emojis	47	25	46	118
Capitals	9	9	6	24	Capitals	21	14	17	52
Repetitions	16	11	27	54	Repetitions	39	27	44	110
Abbreviations	14	18	26	58	Abbreviations	24	10	29	63
Total	63	54	82	199	Total	131	76	136	343

Table IV.2.16. Frequency of nonverbal features used by commentators

**Note: The figures reveal the number of comments which have each nonverbal element*

In this way, given the conflict in the comments section of CC2 tutorial, the number of comments with emojis is lower (with only 16 comments). However, the same happens in the commentators on CC2 diaries, for some reason her commentators use emojis considerably less than the commentators of other videobloggers (only 25 comments). Equally, in the use of *emojis*, one can see differences in their usage in each type of discourse. For example, commentators usually use a high number of emojis (118) in diaries opposed to the number of emojis in tutorials (63). This happens due to the presence of in-

video emotional and personal moments which trigger different emotions from the audience. Regarding *abbreviations*, their use is actually similar in both types of videos. This reveals that some commentators usually add abbreviations as a feature in their discourse (58 and 63 comments in tutorials and diaries respectively), however there are no differences between both types of discourses. Yet, when it comes to *repetitions*, they occur in a similar way to abbreviations with a frequency of 54 cases only in tutorials. Contrary to this, in diary videoblogs the use of repetitions doubles with a number of 110 comments including the feature. And, the least common nonlinguistic feature found in comments is the use of capitals in tutorials with a total number of only 24 cases and 52 in diary comments. As we can see, features which are used to show emotional emphasis increase in frequency in diary clips. This reveals that the content of the diary videos involves the filming of more intimate moments, their audience react in a more emotional, personal and intimate way as well. All in all, this supports the hypothesis that diary videoblogs are bond-building tools on YouTube. Curiously, the commentators of CC2 in both types of videos generally use a lower number of nonverbal communicative elements and features, this will require further research. However, it is true that the CC2 comments section was characterised by a conflict and the CC2 diary comments were generally short. Why they were shorter and less expressive will need further examination.

3. The conversation, organisation and members of YouTube communities

This section aims to analyse in depth the three main topics which define the emerging community of practice on YouTube that develops from the interaction between videobloggers and their audience. To start, *Section 1* analyses the collaboration of the interactional identities of videobloggers and commentators by delving into external and internal verbal input. Consequently, in *Section 2* I explain the co-dependency of both parties including identities and community. To conclude, in the *Section 3* I examine the resulting convergence of both conversational parties and the development and stabilisation of the online community. These sections address each topic and the results obtained with the application of the approaches covered in the theoretical framework and analysis.

3.1. Collaboration

Collaboration involves the exchange of information from videobloggers and commentators through the videoblogging-commenting practice which results in interaction and negotiation. Thus, in this section I aim at comparing the discourses of both videobloggers and commentators by explaining previous results. Therefore, I will focus on the coherence of lexicon, syntax, topics and nonverbal dimension of their discourses with the presentation of examples.

3.1.1. Videobloggers

3.1.1.1 Tutorials

From the analysis one can see that the discourse of videobloggers is centred on their own performance, that is, it is *self-centred discourse* or *personal discourse*. By means of I-statements and cognitive verbs, videobloggers reveal their steps, strategies and plans in the tutorials. As Screenshot 1 shows in Figure IV.3.1, CC3 reveals from the beginning that the video revolves around how she does her make-up, as she states: “It’s how I do my eyeliner”. Immediately after this, CC3 explains in a medium close-up shot (Screenshot 2): “I’m going to do one eye gel liner and one eye liquid liner so you can see how I work with the two different products, because I know not everyone uses gel and not everyone uses liquid.” During the explanation, CC3 describes her performative intentions as well as the reasons for her decisions (Screenshots 2 & 3). Similarly, CC3 acknowledges that viewers have diverse preferences in the use of *gel* or *liquid*. Throughout the video, the most used shot is the medium close-up which centres the audience’s attention on the videoblogger in a sort of friend-like videocall. Likewise, in Screenshot 3, CC3 shares personal information about herself when addressing her favourite items, as she says: “I think my favourite base <uhmm> is the ‘MAC Painsley Paint Pot’, which looks like that.” The videoblogger

personalises her speech with the inclusion of cognitive verbs to talk about her favourite brands and practice. During the explanation, she *uhmms*, which provides a conversational and informal nature to her speech and to link utterances.





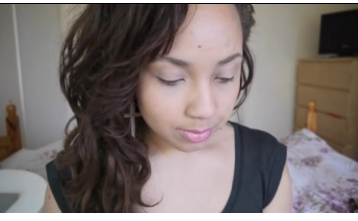

(1) Screenshot 1.3.1	(2) Screenshot 1.3.2	(3) Screenshot 1.3.3
 <p data-bbox="248 629 627 965"><Samantha><00:00> Hey guys, so today's video is going to be one that's been very, very heavily requested. It's how I do my eyeliner.</p>	 <p data-bbox="643 629 1002 965"><00:15> And yeah, so I'm going to show you what I do on my eyes <uhmm> including eyeshadow as well. I'm going to do one eye gel liner and one eye liquid liner so you can see how I work with the two different products, because I know not everyone uses gel and not everyone uses liquid. I usually use a base before I do my eye</p>	 <p data-bbox="1018 629 1393 965"><00:30> because I want my eyeshadow and everything to stay all day. I think my favourite base <uhmm> is the 'MAC Painsley Paint Pot', which looks like that. <pause> So I just put a little bit on,</p>
(4) Screenshot 1.3.4	(5) Screenshot 1.3.5	(6) Screenshot 1.3.6
 <p data-bbox="248 1240 627 1491"><00:45><uhmm> all over the lid and I bring it up as well. OK, then I just go in with whatever eyeshadow I feel like wearing that day <uhmm>, usually it's like a neutral colour on the lid <uhmm> and an all-time favourite is 'All that glitters' by MAC.</p>	 <p data-bbox="643 1240 1002 1491"><01:00><uhmm> 'Rice Paper' I'm liking at the moment, I'm just looking at my neutral palette here, <uhmm> I think today I'll go 'Rice Paper'. I'm using this sigma eye shading brush <uhmm> so I just put a bit on that.</p>	 <p data-bbox="1018 1240 1393 1491"><01:15><pause> I usually just put it up to the crease, to the sigma of the eye. 'Rice Paper' eyeshadow is also good as a highlight, so I'm just going to put a little bit on my brow bone.</p>

Figure IV.3.1. Screenshots of CC3 in make-up application tutorial

Following a SFG approach (Halliday & Matthiessen, 2004), it becomes apparent that videobloggers frequently employ *cognitive* (think, believe or know), *desiderative* (feel like) and *emotive* verbs (like, love, hate, detest, etc.) which show the personal involvement and self-disclosure of videobloggers. Specifically, videobloggers use cognitive and desiderative clauses and verbs to present, instruct and describe their performance as well as to show affection when performing the tasks. Using these verbs also denotes that videobloggers reflect on mental processes, since these verbs are used in I-utterances. Once more, these verbs support the idea that the discourse of videobloggers is centred on their opinions,

experiences, performances, habits and taste (Screenshot 5). For example, in Screenshots 4, CC3 talks about her habits and favourite make-up tool for the tutorial purpose (for instance: “OK, then I just go in with whatever eyeshadow I feel like wearing that day <uhmm>, usually it’s like a neutral colour on the lid <uhmm> and an all-time favourite is ‘All that glitters’ by MAC”). In this way, CC3 describes her taste and habits regarding taste and make-up which is seen through the use of the adverb “usually” and the mentioning of brands such as MAC. In a like manner, the same features are also found in Screenshot 6 when CC3 says: “I usually just put it up to the crease, to the sigma of the eye. ‘Rice Paper’ eyeshadow is also good as a highlight”. CC3 shows her preference which could be understood as an indirect way to promote the products and brands mentioned. Through this example, one can also see the importance of place adverbs to indicate where make-up should be applied on the face and to describe the application procedure accurately and professionally. She also lists the steps she takes to achieve the make-up look.

The discourse of videobloggers in tutorials is also defined by the way they always address their viewers directly. Likewise, to provide a conversational and informal tone, videobloggers include greetings, farewells and face-to-face paralinguistic features. For instance, in Figure IV.3.1 –above– CC3 starts the video by greeting the audience saying “Hey guys” (Screenshot 1). She also includes uhmings as conversational fillers –i.e. “I do on my eyes <uhmm> including eyeshadow as well” (Screenshot 2)– or the repetition of words to emphasise a meaning or message –i.e. “so today’s video is going to be one that’s been very, very heavily requested” (Screenshot 1). In fact, *uhmming* was one of the most used utterances in the analysis of wordlists of videobloggers. This discourse is characterised by the *conversational nature* linguistically, but also nonlinguistically. Moreover, videobloggers constantly maintain eye contact and often even smile at the audience or laugh naturally to keep the audience engaged. An example of this is visible in Screenshot 2 and 3, CC3 maintains eye contact permanently while smiling at the audience. Nonetheless, videobloggers often look at on-screen objects such as the mirror to be able to conduct the task. On the other hand, there is a swift extreme close-up of her eyes in Screenshot 6 to show in detail what the make-up looks like and how it is applied. In other words, videobloggers strategically use shots to address the attention of the viewers to what they consider the shot focus. These features already reveal that, although videobloggers show their abilities and knowledge in the guise of amateurs, they also have a collection of skills to quasi-professionally enrich their videos with engaging and attractive communicative and performative features.


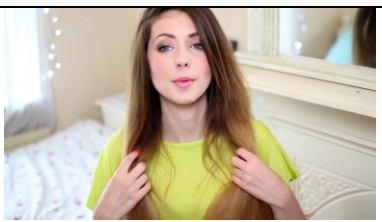
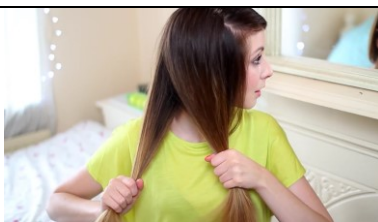
(7) Screenshot 1.1.6.	(8) Screenshot 1.1.7.	(9) Screenshot 1.1.8.
		
<p><01:15> This is what my hair looks like when I have done nothing to it apart from blow dry it. I blow-dry my hair upside down so that I have more volume in it. The shampoo and conditioner that I have used is the TGS Factor Smoothing Shampoo and Conditioner; I've mentioned them in lots of different videos,</p>	<p><01:30> I love them a lot. So let's get started!</p> <p><01:33> <Zoe><Voiceover> So the first thing I am going to do is this pretty fishtail braid.</p> <p>First thing you need to do is split your hair into two sections and decide which side of your head you actually want your plait to be on.</p>	<p><01:45> I've gone for this side, dunno why...just felt like it.</p> <p>Grab one part from one side at the back, you then take it over to the other side and you do the same thing with the other side and you continue to do that all the way down.</p>

Figure IV.3.2. Screenshots of CC1 in hair tutorial

Apart from the conversational dimension, videobloggers make use of any opportunity to talk about personal characteristics regarding possessions or their image as well as their habits. An example of this is visible in Screenshot 7 in Figure IV.3.2 –above, CC1 refers to personal information about the real and natural status of her hair: “This is what my hair looks like when I have done nothing to it apart from blow dry it.” On the other hand, to allude to how she achieves that result, she states: “I blow-dry my hair upside down so that I have more volume in it. The shampoo and conditioner that I have used is the TGS Factor Smoothing Shampoo and Conditioner.” Here, CC1 explains how she does it as well as the products she likes applying to her hair. In fact, she adds affection when revealing this information by stating: “I love them a lot” (Screenshot 8). The variety of clauses supports the idea of many discursive and indirect mechanisms of self-disclosure. A particularity of the videoblogging format of CC1 is that the videoblogger uses the voiceover to guide the audience during the tutorial during the technique process. Another particularity of the discourse of videobloggers is the interplay of I-statements and you-statements. This is visible in the tutorial of CC1 who switches into mostly you-statements to indicate the procedure steps. Therefore, in Screenshot 8 CC1 states: “First thing you need to do is split your hair into two sections and decide which side of your head you actually want your plait to be on”, in this way CC1 starts explaining the steps viewers should follow. Later on, she switches into I-statements to speak of her unplanned and spontaneous performance: “I’ve gone for this side, dunno why... just felt like it” (Screenshot 9). Nonetheless, CC1 turns once more to you-statements through statements and imperatives (for example: “Grab one

part from one side at the back” (Screenshot 9)). This proves that, aside from mental clauses based on I-utterances, there are also relational clauses which show a *you-oriented approach* regarding the tutorial discourse of videobloggers. As results have shown in the previous section, videobloggers additionally resort to suggestions and orders via imperatives to guide viewers (Screenshot 10).

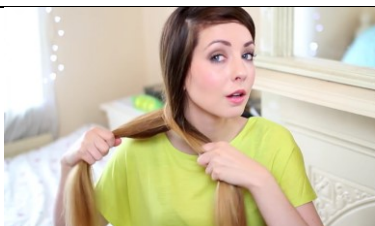
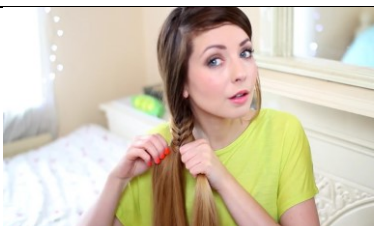
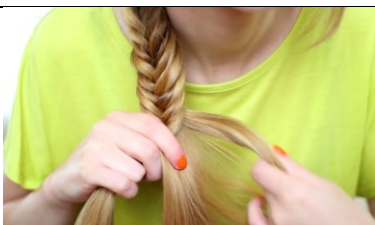
(10) Screenshot 1.1.9.- 1.1.10.	(11) Screenshot 1.1.11.	(12) Screenshot 1.1.12.
		
<p><02:00> So once again, I shall take you through that as I think I described it pretty rubbish. Grab one part from the back of the one section and take it over to the other side and grab the back of the other section</p> <p><02:15> and bring it into the middle after you’ve done that. <pause> Take it from the back, bring it to the middle. Take it from the back, bring it to the middle. Take it from the back, bring it to the middle,</p>	<p><02:30> I should definitely be a hair tutorial commentator. I am the best at it <sarcastic tone>.</p> <p>I thought I’d zoom in and show you a bit closer so that you could actually see what I was doing in a lot more detail...</p>	<p><02:45> you can also see how pale my hands are. Lovely.</p> <p>It looks very nice if you have lots of different tones in your hair, actually, to do a fishtail braid.</p>

Figure IV.3.3. Screenshots of CC1 in hair tutorial

A feature which is closely related to the discourse of videobloggers is *self-deprecation*. Videobloggers also laugh about their own performance and body attributes to add a humorous and informal touch. An instance of this is when CC1 says: “you can also see how pale my hands are. Lovely” (Screenshot 12) and she adds “lovely” sarcastically. The nature of the discourse of videobloggers is always interactional through the various techniques. Following the SFG, (Halliday & Matthiessen, 2004), material clauses are used for creation and transformation, that is, linked to performance. Through the exchange of speech acts, the personality of the YouTuber is revealed. For example, CC3 repeatedly *uhmms* (Screenshots in Figure IV.3.4) and uses pauses (Screenshot 18) along with expressions such as *you know* (Screenshot 13, 14) and *yeah* (Screenshot 15) or even *OK* (Screenshot 17) to connect sentences or sentence parts or as a conversationally engaging element. Likewise, she apologises when she is not looking at the camera or audience (Screenshot 13). On the other hand, the speech of videobloggers is also organised through linguistic time connectors such as “now” (Screenshot 15) and “then” (Screenshot 18).



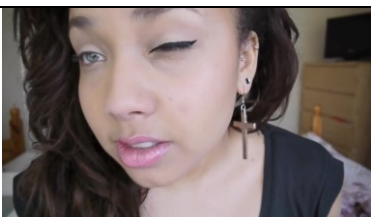



(13) Screenshot 1.3.18	(14) Screenshot 1.3.19	(15) Screenshot 1.3.20
		
<p><04:15> When I'm bringing it back I tend to close my eye because <uhmm> that way I can see what it's going to look like when, you know, when I look down or when I close my eyes because I don't want it to look good when its <uhmm>. Sorry I need to look at the lens.</p>	<p><04:30> I don't want it look good, you know when my eyes are open, and then look wonky when my eyes <uhmm> you know, look down, so, that's the reason when I bring it back I kind of look down. <pause> And that's the liquid liner line.</p>	<p><04:45> This is like my standard kind of line, I just bring it out, you know, I don't even know how to explain the length, but I bring it out that much and <uhmm> yeah, it's about that thick usually on a day to day basis. Now I'm going to show you how I do my liner, when its gel liner, so the one I usually use</p>
(16) Screenshot 1.3.21	(17) Screenshot 1.3.22	(18) Screenshot 1.3.23
		
<p><05:00> is, MAC <uhmm> Black Track Fluid Line. The brush I'm using is 263 brush. <pause> Which looks like that. I just, kind of, get as much,</p>	<p><05:15> get some product on the brush, not too much. OK so this is how I do the liner with gel liner. It's pretty much the same <uhmm> so what I do is, I start in the middle <uhmm></p>	<p><05:30> and just draw a line like that. <pause> Then I just keep, I extend it to the edge. <pause></p>

Figure IV.3.4. Screenshots of CC3 in make-up application tutorial

Particularly, through these screenshots and their transcripts one can see the interplay of the shots depending on the goal of each part. CC3 uses an extreme close-up of the make-up (Screenshot 16) to talk about the product and describe it: “Now I’m going to show you how I do my liner, when its gel liner, so the one I usually use is, MAC <uhmm> Black Track Fluid Line. The brush I’m using is 263 brush” (Screenshot 16 & 17). Equally, she uses a close-up of the performance and products needed to show the amount of product needed for the application (Screenshots 17): “I just, kind of, get as much, get some product on the brush, not too much” (Screenshot 16 & 17). These examples confirm the combination of conversational and informal discourse of videobloggers together with the use of lexicon related to beauty tutorials. By means of nouns about quantity, specialised vocabulary (tools and items), instructional elements such as size and time, one can perceive that videobloggers have in fact a good command of *professional vocabulary* too. Nevertheless, strategically they do not leave out the inclusion of emotions or personal information.

The features of the tutorial discourse of videobloggers are aimed at teaching or tutoring online in an informal manner. They are characterised by their conversational tone and a balance of professionally-specialised and informal discourse. While sharing their knowledge together with professional terminology, videobloggers resort to informal expressions and conversationality. Their discourse is also defined by the promotion of products as well as of their online persona through the personal advice, suggestions and additional personal information i.e. habits, lifestyles, individuals involved in their lives, etc. In this way, the discourse of YouTube videobloggers is characterised mainly by *instruction* through how-to videos. YouTube tutorials have a schema where their *step-by-step* performance involves *orders* to guide the audience. These informative orders or personal steps perform as an *exposition* and *presentation* of their own personal and professional knowledge. Videobloggers do not only instruct, they also present their knowledge and expertise on a subject. Indeed, there is a clear structure. In all the videos, videobloggers start the tutorial at the beginning of the process, move on throughout the video to describe each step and finish their videos when the process concludes. Similarly, the discourse of videobloggers has features of *description*, since they devote time to describing tutorial tools or other items such as ingredients, etc. To a lesser degree, insights from the other two text types are added such as *argumentation* –which is frequently found to support their choices, performance or steps– and *narration* –which is usually employed to relate short past experiences, performances or events and also reveal their preference of something in their performance. As results have shown via secondary speech acts, justifying is the most common secondary speech act to support the reasons for their performance and choices. Likewise, videobloggers add a small portion of storytelling and personal narrative experience during their monologue, often as justifications of their performance. To sum up, the discourse of videobloggers involves a cocktail of text types and a multifaceted discursive approach.

3.1.1.2 Diaries

In diaries, the discourse of videobloggers is characterised by an informal and highly *conversational tone*. All videos start with their videoblogger greeting the audience in a close-up shot of their face and in a personal setting. An example of this is visible in Screenshot 19 (Figure IV.3.5) when CC2 says happily and smiling: “Hey guys”. She greets and addresses the viewers kindly and in *friend-like tone*.

(19) Screenshot 2.3.1.

(20) Screenshot 2.3.2.

(21) Screenshot 2.3.5.

		
<p><00:00><Tanya><00:00> Hey guys. So today it's a very very exciting vlog because we have such huge news, and I'm not going to say it, I'm just going to turn the camera around and show you guys. <Jim> <0:10 unintelligible></p>	<p><00:15> <Tanya><00:15> *laughs* This is our new baby! <Jim> Hello gorgeous <Tanya> isn't it bub? <Jim> It certainly is, her name is Martha, she's 8 weeks and 4 days old, she's a miniature Daschund. Her colour is called 'shaded red' <Tanya> 'shaded red', which means that it looks like, kind of she, like her back has been brushed with soot,</p>	<p><01:00>We love you! <Jim> I want to eat you all up, she's really delicious. <Tanya> Let me kiss her. <Jim> She's so delicious. She's very sleepy. They're always very sleepy when you get them.</p>
(22) Screenshot 2.3.25.	(23) Screenshot 2.3.26.	(24) Screenshot 2.3.34.
		
<p><06:00><bathroom> <Tanya> Awwwww. So, our little angel might have done a poo and rolled in it a little bit <Jim> might have done mightn't she? It could've been me! Who knows? One of us stinks. <Tanya> One of us stinks so we're going to bath her and see if it helps. So <uhmm> we don't have any doggy shampoo yet</p>	<p><06:15> so we're just going to kind of pop her in the bath and... <Jim> just water. Just get a load of fairy liquid and, like, bleach and just sort of... all over her. <Tanya> No <Jim> no, we're not really going to do that. <Tanya> We're going to run a really nice bath for you, honey. <Jim> Are you ready? <Tanya> Come on, baby. You might love it in there sweetheart! <Jim> Oh look!</p>	<p><08:15> <Tanya>Say bye Jim. <Jim> Bye! <Tanya> Bye guys!</p>

Figure IV.3.5. Screenshots of CC2 in diary videoblog

Likewise, the videoblogger and her partner say goodbye (“Bye!” and “Bye guys!” (Screenshot 24). Indeed, the videoblogger tells her partner to say goodbye to the audience. They conclude the video together with the pet in a warm family setting: the living room of the house. Nonetheless, returning to greeting the audience, after this, CC2 starts introducing what is going to happen or rather what the viewership is about to see: “So today it’s a very very exciting vlog because we have such huge news, and I’m not going to say it, I’m just going to turn the camera around and show you guys.” Her narrative description already shows the level of affection towards the upcoming event as well as the interaction with the audience in the scene. Thus, she consistently says “guys” which is indeed one of the most frequently nouns in the discourse of videobloggers. The presence of the noun *guys* is also

linked to the constant use of *conversational expressive paralinguistic features* such as “uhmm” (Screenshot 22), “aww” (Screenshot 22) or laughing (Screenshot 20) and secondly *questions* (Screenshot 23) and expressive *exclamations* (Screenshot 23). As this figure confirms, videobloggers interact with the audience as well as with their partners and their pets. In Screenshot, 19 CC2 greets the audience directly, in the following screenshots in Figure IV.3.5, CC2 talks to the pet through statements i.e. “We’re going to run a really nice bath for you, “honey”, “Come on, baby. You might love it in there, sweetheart!”, *questions* “Are you ready?” and *soubriquets* such as “gorgeous” (Screenshot 20), “honey” and “sweetheart” (Screenshot 23). Another feature which characterises this discourse is that it has the appearance of being unscripted. This is visible when, in Screenshot 19, CC2 is talking to the camera and audience and her partner is talking in the background but cannot be heard properly. In fact, this occurs in the diaries of all three videobloggers. It also happens in Screenshot 25 in Figure IV.3.6, when CC1 is in fact addressing the audience directly in a sort of monologue, while we see a close-up of her face, and while her partner talks in the background *unintelligibly*. In fact, he is interrupting her speech with the audience. Aside from the interactional linguistic dimension, videobloggers also make a strategic use of filming techniques in the diary. As one can see, when observing both dimensions simultaneously, when CC2 interacts with her partner, she talks in a voiceover style and her gaze is actually exactly what the audience sees. In this way, she involves the audience in the scene (Screenshot 20, 23 & 24). Nonetheless, when she is on her own, her discourse takes the form of a monologue and she is the only character in the scene in a medium close-up shot (in Screenshot 19, and also in Screenshot 25 in Figure IV.3.6 as for CC1). When this occurs, there is consistent smile- and eye-contact as if it was a videocall.

(25) Screenshot 1.3.26.



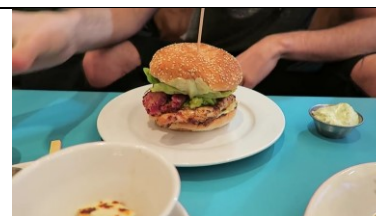
<06:15> I did text my mum though, like, I’m having my hair cut, and she was like, “Nooooooooo, I love your hair!”
<06:19><Alfie><unintelligible>
<06:21><Zoella>And I was like, “mum”. <laugh>

(26) Screenshot 1.3.27.



<06:30><pause>
<Zoella><06:38> Food’s arrived.
<Alfie><06:40> Yeah. I’m happy!
<Zoella><06:42> Look at that.
What’ve you got? A chicken burger with bacon?

(27) Screenshot 1.3.28.



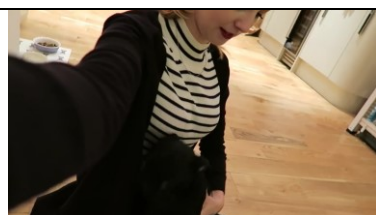
<06:45><Alfie><06:46> And, cheeky bit-
<Zoella><06:48> Avocado?
<Alfie><06:49> Yeah!
<Zoella><06:50> I’ve just gone for the classic, but these chips are the one, aren’t they?
<Alfie><06:56> Mmmm, I’m trying to be healthy at the moment, but since they’re-

<Zoella><06:57> You're always trying to be healthy!

Figure IV.3.6. Screenshots of CC1 in diary videoblog

Another aspect of diaries is that videobloggers take the audience with them to diverse settings such as restaurants or shops. In this way, videobloggers can share their personal experiences in different places together with the events, circumstances and episodes that occur naturally in conversation. Two examples of this self-disclosure of the videoblogger are: firstly, when CC1 narrates how she told her mother about her personal changes and her reaction (Screenshot 25); and, secondly, there is clear dialogue between two characters in which, although she ignores the presence the audience, the camera makes the audience a witness (Screenshots 26 & 27). Videobloggers include the audience via the use of filming techniques with close-ups of, for example, the food they have just ordered to eat with a description, explanation and justifications of their choice. In this way, videobloggers reveal personal information. This, once again, supports the self-disclosing and consequent bond-building role of diaries.

(28) Screenshot 1.3.38.



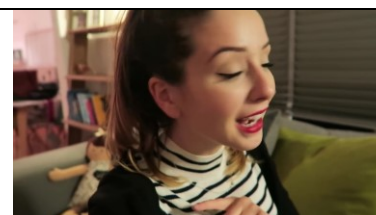
<09:15> Mischievous mood?
<pause> Look at little Percy!
<Alfie><09:22><unintelligible>
<Zoella><09:23> I went into Oliver Bones and I bought a few little bits and pieces so I just thought I would share them with you. <pause>

(29) Screenshot 1.3.39.



<09:30><Uhhh>, this is a little nibbles dish so you put either two types of nibbles or crisps and a dip and it's, uhmm, actually metal. And it has a bit of copper in it. <Uhhh>, if any of you've seen my most recent hall video you will know I have a slight obsession with copper right now.

(30) Screenshot 1.3.40.



<09:45> <Uhhh>, so, Oliver Bonas kind of supplying me with my copper habit. I also go this, which I'm gonna put either on my, <uhmm>, dressing table or

(31) Screenshot 1.3.41.



<10:00> I'm gonna put next to my bed where I take off like rings, bracelets, earrings, watch or memory cards and things that I have in the daytime so I really like that. What, she's lost something under the sofa- what are you doing? <uhmm>, so that's cute!

(32) Screenshot 1.3.43.



<10:30> THAT'S DEFINITELY NOT ANNOYING WHEN I'M VLOGGING! So yeah, those were my three copper purchases. <laughs> I just got this in my PO box because I've been going through my PO box stuff today and

(33) Screenshot 1.3.44.



<10:45> And this is the article inside, look at my little guineas! There's Percy and there's Pippen and it's just like an A to Z of me, basically. O is for One Direction. In other things delivered to my PO box:

look I'm on the front cover of the
top of the pops magazine!

Figure IV.3.7. Screenshots of CC1 in diary videoblog

Self-disclosure is also done when revealing their plans on that day, or following days, and filming all the components involved in these personal narratives. Aside from filming and showing their life, they also share a short section for the promotion of objects. Curiously, videobloggers tend to produce a brief section to speak about new-in items or products they have received from companies to be promoted. Also, they comment on them and share their opinions and thoughts on them.

Videobloggers enhance the conversational nature of their discourse by becoming more expressive in the use of engaging nonverbal communicative features. Apart from *uhmming* and the inclusion of pauses, videobloggers also turn to conversational expressive features such as speaking louder (in capitals, Screenshot 32), exclaiming (Screenshot 31, 32 & 33) or laughing (Screenshot 32). Diary clips mostly promote videobloggers' personal side and personality. They show this side through their performance, introducing their closest relatives and acquaintances, pets, places, etc. Diary videoblogs particularly acquire a storytelling and personal narrative nature. These online personal video narratives perform as an extension of the personal microblog or social media such as Instagram. Rhetorically speaking, the most relevant text type found in diary videoblogs is *narrative* due to the description and filming of different personal events in the clip. These clips tell you a story, each of different length, but it is always a story or personal event or episode. In fact, following the schema of a narration, it includes expected narrative components such as setting, characters, problem (event, situation), resolution (other topics) and ending (closing of the video). These narrative texts are based on *life experiences* and are *person-oriented* using dialogical and familiar language. However, to a minor degree, one can find identify insights from: *description* –in some sections the videobloggers stop to describe their plans or intentions on the day ahead, a place, their personal impressions or opinions, items or personal acquisitions. On many occasions, this is linked to argumentative discourse since they seek to justify their choices. In diary videoblogs, videobloggers include diverse types of descriptions such as psychological, external and functional –for instance, when CC3 talks about the YouTube channel on self-growth. Another example of external and functional descriptions is when CC3 shows her baby items. The *exposition text type* is also found, in diary videoblogs, videobloggers sometimes focus on some objects to present them and describe them. Additionally, the text types of *argumentation* –giving reasons

supporting or weakening another statement with a specific structure (beginning, problem, resolution and ending)– and even *instruction* –hidden instruction through exposition or description or just a section with instruction– can be found in these videos too.

3.1.2. Commentators

In tutorials, some commentators decide to share *alternative explanations* to those that videobloggers expound in the tutorials. These alternative explanations are usually briefer and carried out with simple everyday actions. An example of this is comment CC1-2-002 where the commentator of the CC1's tutorial on hairstyles lists three steps to obtain, presumably, the same results for the messy ponytail of CC1.

CC1-2-002 how to do a messy ponytail 1. put a pony tail in the night 2. sleep 3. the next day it will be messy

Aside from alternative explanations, commentators frequently share *personal information* when they explain their personal experience regarding their success when trying the tutorial make-up, hairstyle(s) or cooking recipes. By means of diverse types of comments and topics, they reveal personal details which contribute to describing the group identity of the commentators. For example, commentator CC1-2-004 declares that finds difficulties in carrying out the hairstyles since his/her hair texture is different to CC1's hair.

CC1-2-004 Having curly hair will always be a huge down fall to cute hair styles ☹

CC1-2-041 My hair is long thick and frizzy...

This also happens when commentator CC1-2-041 reveals: "My hair is long thick and frizzy..." In this way, CC1 shows she is aware of the physical differences among viewers and of the possible problems viewers might face when trying the proposed hairstyles. Also, commentator CC1-2-006 makes use of an indirect strategy, a rhetorical question to talk about the struggles s/he having to perform the tutorial steps. A similar comment is found when commentator CC1-2-032 reveals the difficulties s/he is having to do the hairstyles. This commentator clarifies that s/he has been reading the experiences of other commentators and likewise uses exaggeration to show his/her feelings saying: "I'm shaving my head 😊".

CC1-2-006 Anyone else over here who is watching such a video for then nth time and failing to get any results because their hair is determined to be all over the place and frizzy?

CC1-2-032 It makes me so sad that everybody says that it is easy yet I cannot even do them. Imma brb I'm shaving my head 😊

CC3-2-001 Another girl who does her winged liner with her eye open mostly! People think I'm weird for not closing my eye

- CC3-2-002 I love doing my liner but my liner don't look on the same on both eyes my right side is always perfect and then the left one.. Ugh the struggle
- CC3-2-006 Oh god i need that eyeliner brush! The brush I use is some crappy one, no wonder my eyeliner is always horrid. I love how when u did the flick on your right eye, u just literally did one tap of the brush. I'm talking about the 6:00 mark. I'm sooo gonna buy this brush!

In the make-up application of CC3, a commentator (CC3-2-002) speaks of the struggle of getting distinct results in both eyes. This way, videobloggers can find out about the commentators' results and suggest potential solutions in future tutorials. On the other hand, commentators also reveal information about future purchases as they may be inspired by the products or tools the videoblogger shows in the tutorial. For example, commentator CC3-2-006 makes public personal information about the tools s/he has been using so far and her/his aim to utilise the ones CC3 uses. Another feature is that commentators often try to find resemblances with the videoblogger to enhance their relation and nexus. For example, commentator CC3-2-001 speaks of the particularity that both the videoblogger and him/herself share in the make-up application. As the commentator states: "Another girl who does her winged liner with her eye open mostly! People think I'm weird for not closing my eye". Commentators also *compare* themselves with the videobloggers via *complaints* or *wishes* to have what videobloggers have –i.e. possessions or physical/personality attributes. An example of this is comment CC1-2-011 in which the user describes his/her wish to achieve the same result CC1 gets in the tutorial. Likewise, commentator CC1-2-037 complains about his/her hair by complimenting CC1's hair and expressing how much s/he would like to have the CC1's hair. Another instance is comment CC1-2-038 in which she states s/he would like to be like CC1 as an adult.

- CC1-2-011 i wish my hair looks like this when in a ponytail
- CC1-2-037 It's so unfair Zoe has perfect NATURAL ombré hair LIKE?!? I want it so bad
 😊😊😊
- CC1-2-038 I want to be like you when I'm older! XX

These positive comments show the *admiration* of commentators towards videobloggers and why viewers follow videobloggers. Commentators find in videobloggers features of the person they would like to be or things they would like to have. These wish-statements also perform as indirect compliments and positive reactions towards videobloggers. In fact, complimenting is one of the most frequent speech acts in the discourse of commentators. Commentators consistently share positive evaluations towards the videobloggers. As the list of comments below shows, commentators turn to diverse strategies to show their admiration of the videoblogger. The focus of complimenting can be the videoblogger's

performance, attitude or possession –i.e. tool or dress. For instance, commentator CC1-2-017 employs an open question addressed to other viewers or possible commentators to refer to the way CC1 talks positively. Another type of comment is CC3-2-074, the user addresses CC3 directly with a you-statement containing a hyperbolic "perfect". Later on s/he openly asks “Why??” with two question marks:

CC1-2-017 Am I the only person who likes the way she talks? 🐼

CC3-2-074 You're so perfect. Why??

Generally, commentators address videobloggers directly complimenting them, as if it were a face-to-face interaction. Even, commentator CC2-2-011 calls CC2 by her name “Tanya” and exaggerates the performance of the videoblogger by using repeatedly exclamation marks along with the expression: “My diet is now ruined”. Similarly, commentator CC3-2-004 exaggerates about how CC3's face makes him/her feel physically “bad”.

CC2-2-011 Tanya what have u done!!! My diet is now ruined

CC3-2-004 Your face.. Makes me feel bad about mine

Some patterns are found in complimenting comments. For instance, many comments resort to *you(r)-statement* as the following examples show. Also in many comments, such as CC3-2-007 and CC3-2-011 show, the term “perfect” is habitually used to reflect their magnified conceptualisation of the videoblogger. These comments, once more, display their exaggeration when addressing videobloggers together with the usage of the *repetition of punctuation* –i.e. exclamation marks in CC3-2-019 or ending words with repeated letters in CC3-2-011. In the latter comment, the user highlights the emphasiser “sooooo”. Equally, other commentators use *emotional expressions* such as “omg” (oh my god) or even the *repetition of words* such as “your eyes your eyes” (CC3-2-019). Overall, there are positive terms such as “amazing” (CC3-2-010 & CC2-2-021) and “beautiful” (CC3-2-014 & CC3-2-014).

CC3-2-007 You have the most perfect eyelids to do winged eyeliner 😊

CC3-2-010 I love it! You're amazing!

CC3-2-011 you're perfect and you seem sooooo nice

CC3-2-014 Your eyes are so beautiful o.O

CC3-2-015 Your accent is beautiful

CC3-2-019 omg your eyes your eyes!!!

CC2-2-021 They look AMAZING! Gimme 😊👉

Another common feature that imbues the comments with emotion is the use of *capital letters* (CC2-2-021) or *emojis* to conclude the comments and enhance their feelings (CC3-

2-007 & CC3-2-014) and in-group belonging (CC2-2-021). Other commentators add professional information to support the positive assessment towards the performance of videobloggers. For instance, commentator CC2-2-027 states: “My dad is a professional chef”, whereas CC2-2-068 says: “I’m a baker and I think you done a good job despite the mess 😊”.

CC2-2-027 My dad is a professional chef. You're kneeding your pizza dough correctly, dont worry and try not to doubt yourself :) you're an excellent cook

CC2-2-068 I'm a baker and I think you done a good job despite the mess 😊

On the other hand, commentator CC2-2-027, aside from complimenting CC2, shows his/her support through encouraging statements such as “you're an excellent cook” and advice “dont worry and try not to doubt yourself”. However, *other syntactic structures* are additionally employed to compliment videobloggers. For instance, some commentators talk about the tutorial and videoblogger in the third person as if they were not having a direct conversation with the videoblogger, as commentator CC2-2-095 does by referring to CC2 as “she”. Once again, commentators use exaggeration to assess the videos positively: “I just wanna scream! Why hadn't I found this recipe ages ago!!!” (CC2-2-100) and “This is the best tutorial on YouTube! It helped me so much! (:” (CC3-2-020). Here, these positive comments are *directed at the commentator her/himself* when focusing on the importance of the tutorial: “It helped me so much!” (CC3-2-020). This is seen in comment CC2-2-018 when the user compliments CC2’s dress and emphasises his/her needs to have it. Likewise, one can see how videobloggers can influence viewers as well as promote every in-video product.

CC2-2-018 I need this dress in my life.

CC2-2-095 Damn she's got amazing skin and style 😊😊😊😊😊

CC2-2-100 I just wanna scream! Why hadn't I found this recipe ages ago!!!

CC3-2-020 This is the best tutorial on YouTube! It helped me so much! (:

Additionally, commentators often show their alignment with videobloggers in varied ways such as *gratitude*, *support* and *alternative strategies* i.e. *comparison with offline celebrities*. Firstly, gratitude is commonly found in the comments. Likewise, commentators often add an evaluative positive comment in which the most common adjective is “helpful” (CC1-2-097, CC3-2-058, CC3-2-026 & CC3-2-037). And some commentators provide further reasons to justify why it was helpful (CC2-2-078 & CC3-2-037) and what they are grateful for. Some commentators even go beyond that and offer personal information and experiences to justify the helpful and instructive role of the tutorial (CC3-2-026). Others

however post short comments to show gratitude, although some lengthy ones are also found which show personal disclosure and emotional involvement (CC3-2-026).

- CC1-2-097 these were really useful thanks :-):-):-:-)
- CC2-2-078 Thanks! I am going to make this in food tech, for an assignment :)
- CC3-2-058 This was so helpful! Thank you!
- CC3-2-026 Thank you! This is really helpful. My winged liner never looks as good as I want and your tutorial looks easy enough to follow so I'll try your method :)
- CC3-2-034 Thank you! +beautycrush :) <3
- CC3-2-037 Very helpful. Thanks. Good that you show liquid and gel

Apart from gratitude, commentators often perform as videobloggers' advocates through encouraging messages. Although support is commonly shown, this is particularly visible in the comments of CC2 where a conflict takes place. There are also many commentators who show empathy and solidarity towards CC2. Comments like this (CC2-2-008, CC2-2-069 & CC2-2-093) defend the videoblogger with encouraging messages and advice.

- CC2-2-008 Hey Tanya, Please ignore this stupid women called "Freelee Bannana girl" You are amazing and you are fine the way you are! The pizza looks amazing! Was it good? I love you Tanya! (She is just jelous of your subs because she will never ever get them! Screw her! I <3 you Tanya
- CC2-2-069 the comments on this video... gosh leave her alone
- CC2-2-093 Tanya eat what you want because at the end of the day it's your decision what to put in your body, I don't judge you on what you eat because I only look at your videos to see you and not what you eat :) love you!

Some do this directly whilst commentator CC2-2-069 defends her addressing the audience. Encouraging messages tend to be lengthier and have a rather personal and intimate approach. For example, commentators mention the videoblogger's name *Tanya* (CC2-2-008 & CC2-2-093), express feelings by saying "I love you" and even commentator CC2-2-008 even greets CC2 to start the comment. As one can see, commentators often *address videobloggers directly*, in this instance commentator CC1-2-050 identifies the in-video time when the videoblogger says something that, according to the commentator, requires an answer. The videoblogger says "thank you" and the commentator replies "you're welcome".

- CC1-2-050 1:32 ur welcome (;

Another indirect strategy to enhance the persona of the videoblogger is *comparing them with offline and international celebrities*. For some reason, perhaps to compliment videobloggers or to enhance the celebrity status or nature of the videobloggers, some commentators (CC3-2-017 & CC3-2-022) compare videobloggers with real-life celebrities.

- CC3-2-017 I may be wrong so don't judge but she kinda sounds like Liam Payne

CC3-2-022 You remind me so much of Leigh-Anne Pinnoch omg I mean Even your voice

In addition to complimenting, videobloggers are also exposed to *negative evaluations*. In other words, commentators sometimes, although not frequently, turn to *criticism* to judge the content or the performance of the videoblogger. These comments are usually brief and impersonal with an absence of personal information. For example, commentator CC2-2-004 criticises the fact that the videoblogger claimed she was a cooking amateur but later on got a cooking book published. However, s/he adds smiley emojis to sound sarcastic or maybe as a type of hedging. However, other commentators are more direct. For instance, commentators CC2-2-019 and CC3-2-090 criticise her performance in the video. In comment CC2-2-017, only words are used to indirectly criticise the content of the cooking tutorial. Other commentators (CC2-2-033 & CC2-2-056) criticise CC2 with negative terms such as “death”, “pain” and “suffering”. Despite not being very common, *aggressive comments* are also found.

CC2-2-004 "I'm definitely not a professional Baker." 1 year later brings out a baking book 😊

CC2-2-017 So "healthy" and so "environmentally friendly" :((((

CC2-2-019 tanya's voice makes me cringe ngl

CC2-2-033 too much death

CC2-2-056 so much pain and suffering

CC3-2-090 You talk a lot.

Nonetheless, in this case, many are found given the conflict in the comments section of CC2, which directly attacked her. Those comments even contained insults to offend the videoblogger. An example of this is comment CC2-2-084 in which the commentator even adds an exclamation mark to add emotional meaning.

CC2-2-084 fuck you bitch!

Instead, some others opt for *suggestions*. These are used either to give ideas or to criticise an in-video aspect indirectly. For example, commentator CC2-2-007 suggests that CC2 reply to the videoblogger who triggered the conflict in the comments section of CC2. Yet, other commentators (CC2-2-016) share suggestions to improve the recipe. Commentator CC2-2-030 also suggests CC2 watching the video of the attacking videoblogger and attacks CC2 due to her performance and the ingredients of her tutorial recipe. With more aggressiveness, commentators CC2-2-032, CC2-2-035 and CC2-2-051, suggest with a criticising tone that she do vegan cooking videos.

CC2-2-007 Please reply to Freelee's video about you. :)

CC2-2-016 I'd recommend putting mixed herbs into your pizza sauce. It gives it more flavour

- CC2-2-030 You should check out the video on Freelee's channel on you. It might do you and the world a favor. Converting to a vegan lifestyle leaves such a smaller carbon footprint, ethic points aside.
- CC2-2-035 Please, stop torturing other earthlings.. educate yourself about the destruction of eating meat, dairy and eggs, then you know what your are financing..
- CC2-2-032 Go vegan
- CC2-2-051 Stop promoting death!

Commentators also ask *questions* regarding in-video aspects or information they want to know linked to the videoblogger. Commentators frequently ask about the videobloggers's bodies such as hair health or length (CC1-2-049 & CC1-2-060). Commentators even ask frequent questions about aspects they are unsure of such as videobloggers' habits or products they are using in the tutorial (CC3-2-073 & CC3-2-091 respectively).

- CC1-2-049 How do you have healthy hair while using so much heat?
- CC1-2-060 How do [you] get your hair longer??
- CC3-2-059 are u wearing eye contact?
- CC3-2-073 how to do keep up clean gel liner brushes?!
- CC3-2-091 What shade is your MAC Painterly Paint Pot?

Questions of another kind found here express doubts regarding body attributes for example regarding surgery, make-up, etc. An example of this is commentator CC3-2-059's question of who asks about whether CC3 wears contact lenses given the colour of her eyes. In diary videos, one can generally find the same type of comments with some differences. Nonetheless, comments such as *alternative explanations*, *complaints*, *assessment* and *aggression* are considerably less common in diary videos. Commonly, in videos of this kind, comments tend to have a conversational structure. On the other hand, some comments in diary videos are notably *conversational* and have the traditional structure of a text. For example, commentator CC1-1-057 starts the comment with a greeting and addressing CC1 directly. This latter comment as well as CC3-1-022 are characterised by expressive statements which reveal their emotions in relation to the videoblogger and her situation. In this way, commentators show their emotional involvement. Commentator CC1-1-057 additionally provides some suggestion to find items of the material that CC1 likes. Aside from that, this commentator also adds "xx" to represent kisses as a farewell to close the comment.

- CC1-1-057 Hey Zoe oh my gosh your hair looks great, I'm debating on cutting mine too!! Have you looked on the H&M home website they have A lot of copper things to add to your collection!!xx

CC3-1-022 Sam she is perfect <3 Getting tears in my eyes! Been following you for so long and I am so happy that you wanted to share this with us. I'm so happy for you and Jason :D

Both comments follow the structure of addressing the videoblogger directly by naming her, complimenting, with expressive content –i.e. “oh my gosh” and “<3”– and concluding with emojis to express bonding. By means of comments, users express what they like about the diary videos and videobloggers in these personal videos; this way, they reveal information about themselves too. Commonly, commentators *publicly enhance their similarities* and differences with the videoblogger by tackling the issue the videoblogger covers in the diary. For instance, related to the CC1 video on hair cutting, commentator CC1-1-002 talks about the similarities s/he shares with CC1: having had long hair, getting her hair cut and what s/he did with the hair afterwards. Other commentators enhance the fact that they share similarities i.e. hair length (CC1-1-042), same performance and decision (CC1-1-019 & CC1-1-076).

CC1-1-002 My hair was 25 inches long and now it is just chin height and i sent it all to a charity called the little princess trust which uses my hair to makes wigs for little girls who lost their hair due to cancer.

CC1-1-019 I just chopped mine too! but to above my shoulders from your length :)

CC1-1-042 we have now the samee lenght haha i'm looking forward new hair tutorials :)

CC1-1-076 My hair was as long as Zoe's and I cut it yesterday the same as hers! Coincidence?

CC2-1-014 We friken have the same dog!!!!

CC2-1-018 I'm getting my 2nd Wiener dog soon, (puppy) and I'm SO EXCITED

The same happens in the comments of CC2 clip on her dog adoption. Some commentators (CC2-1-014 & CC2-1-018) say that they have the same dog. Whilst other commentators state that they want what videobloggers have. For instance, commentator CC1-1-048 states that s/he wants to achieve CC1's hair length. Also, some commentators share that they will do what the videoblogger does (CC1-1-049 & CC1-1-063). In a way, some commentators seem to see videobloggers as their role model and someone whom they can imitate.

CC1-1-048 It looks super healthy Zoe, i'm growing my hair to about your length :)

CC1-1-049 This inspired me to get my hair cut my hair used to be very long like Zoe's (probably longer) and I got a hair cut now it's mid back

CC1-1-063 If u cut ur hair, then i'll cut mine. :)

Further examples of commentators wanting to imitate videobloggers are, for example, commentator CC2-1-033 who shares that when the CC2's dog yawned, the commentator did too to prove the link they have. Another case of *finding similarities* is comment CC2-1-078 when the user emphasises that the adoption happened on his/her brother's birthday. Commentators try to find basic links between their videoblogger and themselves.

- CC2-1-033 "The other day she yawned, and it made me yawn!" It Made me yawn now too 😊
- CC2-1-078 This happened on my brother's birthday
- CC2-1-088 My names Martha ❤️❤️❤️
- CC3-1-032 How crazy is that! My due date was on the 19th too and gave birth on 21st 😊😊
love it
- CC3-1-042 My son was born on the 25 th December 2016 :) We went to the hospital on the 24
evening :-) We both have a Christmas baby <3

Commentator CC2-1-088 also reveals that her own name is Martha, that is, the same name as CC2's dog. Similarly, commentators CC3-1-032 and CC3-1-042 state that both commentator and videoblogger share due date and birth (CC3-1-032) as well as the fact that both of them have a "Christmas baby" (CC3-1-042). Commentators do not only allude to specific particularities of the videoblogger, they tend to *address specific in-video aspects*, items or situations without referencing the scene or situation they are describing. For instance, commentator CC3-1-007 mentions the YouTube channel CC3 mentions in her clip, s/he comments on it as well and even suggests that CC2 watch another similar YouTube channel featuring videobloggers.

- CC3-1-007 Style like u is life! Their interviews make me cry like a blubbering baby sometimes!
If you want to hear some really empowering stories you should check them out!
They are a mother daughter duo I believe, and they partner with Allure as well.

Likewise, commentator CC3-1-008 writes about when CC3 shows the new-born baby and the emotions s/he feels when seeing it: "I legitimately teared up when you showed Indie-Rose". This justifies why the discourse of commentators in diary videos is also self-centred. Commentators focus on their own feelings, experiences and thoughts. Comment CC3-1-009 also follows the same pattern, when the user reveals having cried watching the video. Then, commentator CC3-1-013 quotes a sentence expressed by CC3 –"got a few shots" – and consequently describes his/her reaction and thoughts regarding this statement. This way, the commentator explains the possible misunderstandings as well as reveals his/her emotions when watching the clip.

- CC3-1-008 This is so cheesy but I legitimately teared up when you showed Indie-Rose. I've been following your channel for 5 or 6 years and you have come so far. This is the sweetest thing. Congratulations Sammi. She's so beautiful x
- CC3-1-009 WELL guess I'll cry a little more after watching Jason's video
- CC3-1-013 when sammy said she 'got a few shots' at first i thought she meant alcoholic ones
at 9 months pregnant and then i realised she meant video shots

Revealing *reactions* is frequent in the comment sections. In fact, some comments such as CC3-1-079 say: "Ahhh ❤️❤️❤️❤️❤️💎" regarding CC3's video. Some comments centre on the emotions felt when watching the video linguistically by describing them thus: "Who's

Some commentators create more content-focused comments which revolve around a specific in-video aspect (CC1-1-022 & CC1-1-089). In this case, comments can be relational by concentrating on what the commentator “loves” (CC1-1-022). Comment CC1-1-089 only refers to the pet as “cute”.

CC1-1-022 I luv ur accent

CC1-1-089 Nala is so cute

CC2-1-036 It's soooooooooo cute!!!!!!!!!!!!!!!!!!!!!!

User CC2-1-009 goes beyond and creates a more emotional comment by writing a conversational comment with congratulations and gratitude as well as imagining the future of the videoblogger. S/he additionally shares personal information.

CC2-1-009 The dachshund pup is very lucky to have such loving aware parents.... she will return your love many fold! Congratulations and thank you for sharing! (I have a large smooth black and tan standard from Russia...)

Likewise, some commentators opt for *exaggerating* by adding repetitions and capital letters (CC2-1-011). Some commentators emphasise their message with expressions such as “Im dyingggg” (CC2-1-012), “I've died of cuteness overload” (CC2-1-069) and “I'm going to die” (CC2-1-079). Other superlative expressions are frequent, for example “cutest” together with “ever” or “on earth” (CC2-1-011 & CC2-1-019). Some commentators only post the emotional interjections related to the feelings they experiment when watching the video. For example, commentator CC2-1-037 firstly adds the moment time and then the interjection. Similarly, commentator CC2-1-058 only posts the emotional interjection “aw” in repeated capital letters together with emojis to enhance his/her message. This interjection with repetition is also found in comment CC2-1-079 along with the abbreviation “omg” (*oh my God*) and the repetition of exclamation marks.

CC2-1-011 CUTEST PUPPY EVER! :)

CC2-1-037 3:17 Martha's run = Awwwwwwwwww

CC2-1-012 tanya is so cute, jim is so cute, martha is so cute Im dyingggg

CC2-1-019 That is the cutest thing on earth.

CC2-1-030 Oh my goodness. She's so small!

CC2-1-050 How can anyone dislike this seriously???

CC2-1-058 AWWWWWWWWWW 🥰🥰🥰🥰🥰🥰🥰🥰🥰🥰🥰

CC2-1-069 I've died of cuteness overload

CC2-1-079 Awwwwww she's sooo adorable! Omg I'm going to die!!

CC2-1-074 SHES ADORABLE 🥰🥰🥰🥰🥰🥰❤❤❤❤❤❤❤❤❤❤!!!!!!! :) ;<3

CC3-1-016 Love this! Congrats again!

CC3-1-027 CONGRATS SAMMI! welcome to motherhood, you're gonna be an amazing mommy xx

- CC3-1-031 She's amazing!!! Congratulations on your baby girl :) you're an amazing mum!!
- CC3-1-038 Congratulations on your baby girl!!! She is adorable! ♥
- CC3-1-046 I love you so much! Congrats
- CC3-1-049 Beautiful thank you for sharing darling.. love ya doll xx
- CC3-1-069 Indie Rose is too beautiful to be real! I'm so happy for you ♥♥

As I have mentioned before, some commentators combine quoting techniques to refer to moments or expressions expressed by in-video characters or the videoblogger. Together with this, they share their reaction towards those situations. The following three examples show this. For instance, commentators CC1-1-013 and CC1-1-036 quote the in-video sentence that the videoblogger utters: “I can smell illegal substances”. Subsequently, both commentators add their emotions regarding this: “haha” or “OMG I DIED 😊😊”. Curiously, after it, both commentators show their emotional relation with the videoblogger by using an emotional statement or compliment and address the videoblogger directly by mentioning her name. Likewise, to add emphasis both add exclamation marks.

- CC1-1-013“I can smell illegal substances” haha P.S. Love your new hair Zoella!
- CC1-1-036 “I can smell illegal substances” OMG I DIED 😊😊 Love you Zoe! PS: your hair looks absolutely amazing! Much prefer it this way after such a long time 😊 xx

Particularly in CC2’s diary on the dog adoption, some commentators *imagine possible future situations in the lives of videobloggers*. For instance, commentators CC2-1-002 and CC2-1-003 imagine and describe the parenthood of CC2 and her partner after witnessing their adoption of a dog. In a like manner, CC2-1-006 imagines the friendship of the CC1 and CC2 pets.

- CC2-1-002 This is going to be them when they have a child 😊😊
- CC2-1-003 They would make perfect parents
- CC2-1-006 OMG NALA'S NEW BEST FRIEND

In the comments on diaries, one can find *comments of encouragement* too addressing a specific in-video event or the main issue covered in the diary. These comments tend to share emotional and supporting content. Sometimes commentators (CC3-1-024), for example, share comments such as “I love you”. Others however choose long comments which reveal how long they have been following the videoblogger. This way commentators talk about the link they share with the videoblogger –i.e. the pregnancy (CC3-1-026 & CC3-1-044). As commentator CC3-1-026 reveals: “I started watching your pregnancy vlogs when I was pregnant myself”. S/he tells us about his/her own experience and the motivations to watch CC3 pregnancy videos: “Watching your vlogs was therapeutic; I knew for health reasons I wouldn't be able to keep my baby, and it's been such a painful

experience, and I thought going into it your videos would make me sad, but they never did.”

CC3-1-024 I love youuuu

CC3-1-026 I know this will probably get buried, but I just wanted to say I started watching your pregnancy vlogs when I was pregnant myself. I found out in early December and I had never been so scared and happy at the same time. Watching your vlogs was therapeutic; I knew for health reasons I wouldn't be able to keep my baby, and it's been such a painful experience, and I thought going into it your videos would make me sad, but they never did. I cried now while watching your birth video, and I just wanted to tell you I'm so happy for you Sam, your daughter is beautiful, and in more ways than one you've given me closure over the decisions I had to make. I wish you and Jason and your little one all of the happiness in the world, thank you so much for making these videos.

CC3-1-044 So beautiful Sam!! I've been watching you since you started on youtube, and I cried when you announced your engagement and your pregnancy.. So moving, really.. I wish that your beautiful baby is healthy and happy. It might be weird for you, but you are part of our lives and we see you as a friend, even though you don't know us. I wish you and your little family the best <3

Likewise, commentator CC3-1-044 addresses CC3 directly and shares how long s/he has been following her and the wishes and emotions triggered when watching CC3 pregnancy. It resembles a conversational comment in which it seems as if the user is talking to a friend about this situation. In diaries commentators also share *questions* and *doubts* regarding videobloggers' personal issues, in-video statements and possessions. For instance, CC1-1-004 asks about CC1's Christmas plans and partner Alfie. Or CC3-1-075 asks about CC3's marital status. Similarly, other commentators share *queries* on CC1's diary videoblogging habits (comment CC1-1-028). On the other hand, CC1-1-014, CC1-1-021, CC1-1-038 and CC1-1-099 ask about the clothing or make-up CC1 wears and uses in the diaries.

CC1-1-004 Were Zara and Alfie not supposed to go to New York over christmas?

CC1-1-014 Can anyone tell me what she uses to fill in her brows? They look so good! Is it still the soap & glory brow archery??

CC1-1-008 just wondering how you knew what 'illegal substances' smell like ;)

CC1-1-021 Does anyone know where her tan turtle neck knit is from?!!! P.s Zoe your hair is💕💕💕💕💕💕💕

CC1-1-038 What lipstick is she wearing?

CC1-1-028 Zoe said she decided to vlog today because it was a big day, does this mean she will only vlog the "big days" and the rest of them not? :()

CC1-1-099 Your hair looks amazing Zoe😊💕 I love your brown/mustard jumper on the second half of the video👀 where is it from?xo

CC3-1-075 Is she married??

Some commentators share *negative criticism* regarding the videobloggers' performance. For example, some commentators criticise CC1 for getting her hair cut, nevertheless she does not mention what she does with her hair afterwards i.e. donating it (CC1-1-007). Another commentator (CC1-1-043) is less direct and uses kinder words to criticise her

performance, indeed s/he concludes the comment with heart emojis. Similarly, another commentator (CC2-1-089) criticises CC2 for having only one dachshund dog: “You do not understand Dachshund rules.”

CC1-1-007 You should of donated it

CC1-1-043 It would be nice if you had donated all of that long beautiful hair to some wig charity. The new hair looks gorgeous though ❤️

CC2-1-089 You do not understand Dachsund rules. You MUST have more than one.

Some commentators prefer *suggestions* regarding the topics or subtopics mentioned in the diary. For example, in CC’s 1 video on the haircut, commentators CC1-1-011, CC1-1-040 and CC1-1-100 propose doing tutorials on hairstyles with the new hair length. Through imperatives, questions and suggestions with the enhancement of self-comparison, commentators suggest that the videoblogger does more tutorial ideas based on their needs.

CC1-1-011 Please do different hair styles for that length!! Love you zoe xoxo

CC1-1-040 Can you do shorter hair tutorials now? ❤️❤️

CC1-1-100 hello zoe your hair looks absolutely amazing I was wondering if you could do some hair tutorials now that your hair is shorter (like mine!) xx

CC2-1-005 pause at 1:02, and it will make your heart melt out of their adorableness (lol is that even a word?)

Also, some of CC2’s commentators give her advice regarding the care of the new pet as commentator CC2-1-010 says: “make sure to get pet insurance for her. Don’t let her jump off the couch, buy some stairs or a ramp”. To validate this advice, the commentator adds some personal experience: “I wish I would of done that for my mini dachshund”. On the other hand, commentator CC2-1-068 suggests a video in which CC1’s & CC2’s pets appear. This does not only have to do with video ideas, but also that some commentators follow various videobloggers and know that they have an offline relationship.

CC2-1-010 What a cutie, make sure to get pet insurance for her. Don’t let her jump off the couch, buy some stairs or a ramp. I wish I would of done that for my mini dachshund.

CC2-1-068 You guys should do a puppy collab with Zoe, Alfie, and Nala

Regarding CC3 and her birth video, through questions commentators propose video types such as Q&A (CC3-1-023). Likewise, commentator CC3-1-035 asks about a product mentioned in the video and suggests that the videoblogger reviews that product again once she has already used it. Then, CC3-1-078 points out that CC3 has a tattoo s/he had not noticed before, therefore the commentator continues to ask if CC3 will talk about the tattoo.

CC3-1-023 Oh btw can you please do a labor and delivery q&a whenever you have time? I’m due with my first in early April and I’d love to watch a video like that and possibly ask questions!

CC3-1-035 Can you do a review on the Belly Bandit? I am due in one week :)

CC3-1-078 I've noticed your cross tattoo so much in this vlog. Would you talk about it?

The discourse of the commentators is focused on the videoblogger, which is revealed by means of the you(r)-centred statements which are extremely frequent in the analysis. There is also more direct speech in diary videoblogs than in tutorials. From an SFG approach (Halliday & Matthiessen, 2004), we could say that there is a great presence of mental and relational clauses. Particularly, the presence of mental process reveals a high level of affection when addressing the videoblogger. Similarly, the usage of relational clauses as compliments and absolute truths seems to show the commentators' determination when expressing these statements. Mostly they are evaluations, as Benson had already shown in his study (2015), the most frequent speech act in YouTube comments sections are evaluations and opinions. The discourse of commentators is additionally defined by emotive mental clauses. Apart from learning, the frequency of emotions and reactions in the comments show that there are other reasons for watching tutorials. According to the social penetration theory (SPT), these reactions and emotions would unveil information about the collective identity and taste of the commentators of each videoblogger and based on the video type.

In tutorials, commentators aim at interacting with their videoblogger to refer to issues dealt with in the tutorial video or observations from the audience. Their discourse is characterised by an informal conversation style. Also, videobloggers address viewers directly, commentators voluntarily address the videoblogger directly without a specific addressee. In fact, commentators sometimes talk about the videoblogger in the third person. Through the presentation of personal experiences, mistakes, evaluations, reactions, commentators show their preferences and construct their collective personality. Their discourse combines *expository* and/or *descriptive* texts. When addressing tutorial videobloggers, commentators become engaged with the personal narrative and experience of videobloggers, which triggers their own disclosure of information. Linked to description, to a minor degree there is also *argumentation* and personal *narrations* of their experiences related to the video topic. In diary videoblogs, commentators generally resort to complimenting and showing affection. Indeed, they develop different creative strategies to positively evaluate the in-video event. In this context commentators mostly put together *descriptions* of their perceptions on the diverse video aspects. They also share personal *narratives* to enhance their link with videobloggers.

3.1.3. Developing the discourse: similarities and differences

3.1.3.1. The discourse of videobloggers in tutorials

Regarding videobloggers, tutorials are defined by a high frequency of self-mentions with the usage of I-statements. In terms of speech acts, in tutorials videobloggers characterise their SAs with informal features such as *inter-interactional SAs*, *uhmming and pauses as prefaces*, *speech acts or nonverbal linkers* or address the audience as “you guys” or use “ok” as an uptake. On one hand, there are many directive, informative and justifying statements. But videobloggers also *think out loud*, which looks like a *soliloquy* that includes questions directed at themselves and self-praise while interacting with the audience. Likewise, videobloggers also give opinion or alternatives. Regarding discursive strategies, bloggers generally talk to themselves a lot, joke, laugh, hum and pause. Videobloggers additionally provide personal information on past experience and failures, tastes and daily habits as justifications and complementary information. There is also repetition of words or sentences during the application and the instruction of steps. The function of tutorials is to provide topic-related expertise- and experience-sharing, yet with a personal(ised) touch which makes it more informal.

3.1.3.2. *The discourse of videobloggers in diary videoblogs*

In the discourse of videobloggers in diary videoblogs, there are many self-mentions but the discourse is also centred on the interlocutor by means of the you-pronoun and -statements. When it comes to SAs and types of conversational speech, there are many *conversational features* such as pauses and uhmring as prefaces and nonverbal linkers. Regarding discursive strategies, pauses and humming are frequently found along with a wide range of indirect strategies to express reactions such as quotes. There are many instances of jokes, repetition of words and whole sentences. Videobloggers share personal information about their tastes through daily life habits and routines in direct interaction with the audience and other in-video participants. Nonetheless, each YouTuber adds her personal discursive touch and filming format. When it comes to the diary videoblogs, they all narrate events together with feelings, thoughts, impressions and plans with people and settings. These videos resemble reality shows, that is, they perform as online homemade and amateur reality shows. Diary clips are audiovisual narratives with a focus on lifestyle, that is, the personal side of videobloggers with a focus on experience-sharing. Therefore, other sub-topics or off-topics emerge naturally in the conversation, which videobloggers can add or leave out intentionally. These events also give rise to off-topic comments.

3.1.3.3. *The discourse of commentators in tutorials*

The discourse of videobloggers is self-centred, it is similar when it comes to commentators in tutorials. Through the analysis of pronouns, one can perceive a high frequency of self-

mentions with the use of I- sentences. Nevertheless, unlike the discourse of videobloggers, commentators frequently use you-statements. Aside from I- and you-statements, the use of inclusive-we is common. When it comes to discourse content, generally commentators' discourse is defined by consistent complimenting, praising, thanking and well-wishing in tutorials. Expressions of gratitude are used particularly to conclude the comments and act as signatures, as it were, to show in-group and community belonging. Commentators often address directly the videoblogger by mentioning them directly. Direct speech is often used to express opinions, suggestions, advice, direct questions, personal questions and greetings. Nonetheless, there are other strategies with open questions, indirect complimenting in the third-person, queries to express opinion and even quotes. Regarding discursive strategies, commentators share the feature of using indirect strategies to express reactions. Commentators use their own failures, self-criticism, previous experiences, through (self-)comparisons (body, situation and self) with videobloggers to enhance bonds and even self-promotion. Commentators commonly interact without a specific addressee, which triggers a *chatroom effect*. To express reactions and feelings, commentators frequently turn to swearing, humour, complaints, capital letters, emojis, repetition of letters, linguistic exaggeration and idealisation. Curiously, most comments close with positive emojis. Nevertheless, in the conflict situation, the linguistic mechanisms and performance varies. Given the toe of the topic, there is an absence of emojis and abbreviations, where aggressiveness is notably found. In tutorials, some commentators adopt a fan attitude whilst others act as new viewers who see the YouTuber as a good example to follow. However, when there are new viewers, there is the possibility to find inter-group discrepancies which might give rise to conflict events and disagreement. This involves the existence of haters, trolls or online wars. Yet, many other users show linguistically that they are followers who track them. These followers perform a supportive role when in favour of the content and the videoblogger. Commentators often support and follow their videoblogger(s) and even the circle of friends of a YouTuber or other YouTuber friends who they have shared videos with. Interestingly, comments tend to follow a pattern and give the impression that comments have been written by the same commentator.

3.1.3.4. *The discourse of commentators in diary videoblogs*

In diary clips, commentators use self-mentions, you-statements, third-person and we-statements, that is, a wide range of statement types. Generally speaking, there is a frequent use of you-statements since their discourse consists of complimenting, praising the YouTuber and the participants and talking about objects, expressing reactions, opinion,

queries and video quotes. From a conversational perspective, commentators greet others, call the videobloggers and other in-video participants by their names, well-wish and ask questions. In relation to discursive strategies, commentators in diary videoblogs, use indirect strategies to express emotions. In general, commentators talk to videobloggers directly, whereas others opt not to address someone in particular. Similarly, although there is somewhat negative criticism, there is a high presence of speech acts regarding imitation, comparison and sharing of personal information (i.e. knowledge, possession, opinion and experience). To close the comments, users usually add emojis with exclamations or repetition as well as capital letters for emphasis. Among the linguistic strategies, one can also find exaggeration, repetition, adoration and some commentators even develop fictions to express their reactions. Due to the fact that commentators respond without a specific addressee, the chatroom effect emerges in the comment sections of diaries. Commentators in diary videoblogs also tend to have a fan and follower attitude given the consistent tracking of videobloggers. Regarding the length of comments, this depends on the comment type, video content and the type of videoblogger-audience relation. They often have a friend-like attitude and a conversational tone, that is, viewers perform as accomplices. Commentators often talk about the future based on the present event by sharing ideas or imagining the performance of YouTubers in posterior situations.

3.2. Co-dependency

The features which define the discursive identity of videobloggers and commentators reflects the co-dependency of both parties. Their discourse reveals the complementation of their discourses and relational identities and roles through communicative mechanisms.

3.2.1. Role identities of videobloggers

After the analysis, this study shows the existence of multiple relational and role identities of videobloggers (Figure IV.3) through their communicative and discursive performance.

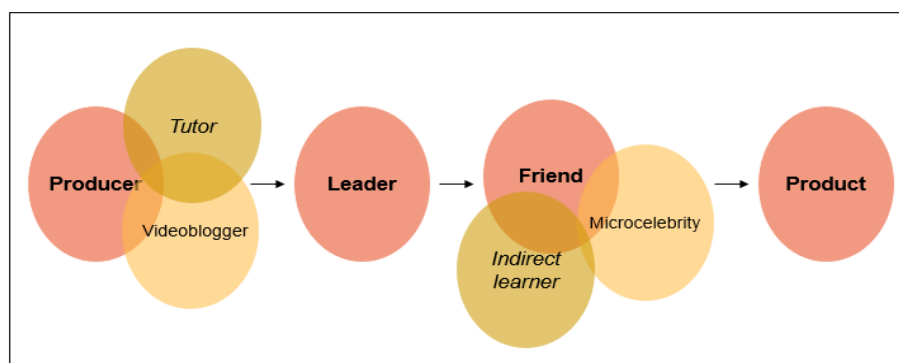


Figure IV.3.8. Evolution of videobloggers

The identity roles of videobloggers consist of procedural evolution and coexistence of various adaptive conversational and relational identities.

3.2.1.1. Producers, tutors and *learners*

Through their instructions, videobloggers perform as online tutors vis-à-vis the audience. Based on their personal experience, videobloggers enact their knowledge-sharing role by using directives and suggestions. Likewise, they act indirectly as *learners*, given the process they are undergoing to become *online microcelebrities*. This is supported by the fact that commentators assess and criticise the performance of videobloggers and negotiate their content with them. This performance enhances their role as *coproducers* and *media artists*.

3.2.1.2. Leaders

Aside from being online tutors, videoblogging allows for mutual disclosure between videobloggers and their viewership. This means the development of a followership, that is, videobloggers acquire the role of *microcelebrities*. The consistent interaction of both parties and exchange of personal information allows for the creation of organisational roles. Becoming a microcelebrity also entails adopting the role of an online *leader* and *role model* for the followership who pursues learning from them.

3.2.1.3. Friends

The continuous interaction and conversational and informal nature of the discourse of videobloggers and viewers gives rise to a familiar relation in the long run. Conflict episodes and personal events allow us to see how videobloggers engage in a sort of online *friendship* where trust and empathy are key elements in the construction of bonding. With the sharing of personal information via (in)direct mechanisms, videobloggers and viewers share memories and even their most intimate ideas, thoughts and tastes. Results have shown how videobloggers and commentators mutually perform as *online long-distance friends* through the use of social media through the display of affection.

3.2.2. Role identities of and in comments

The relational and role identities of commentators depend on their communicative performance along with the relational identities of videobloggers (Figure IV.3.9).

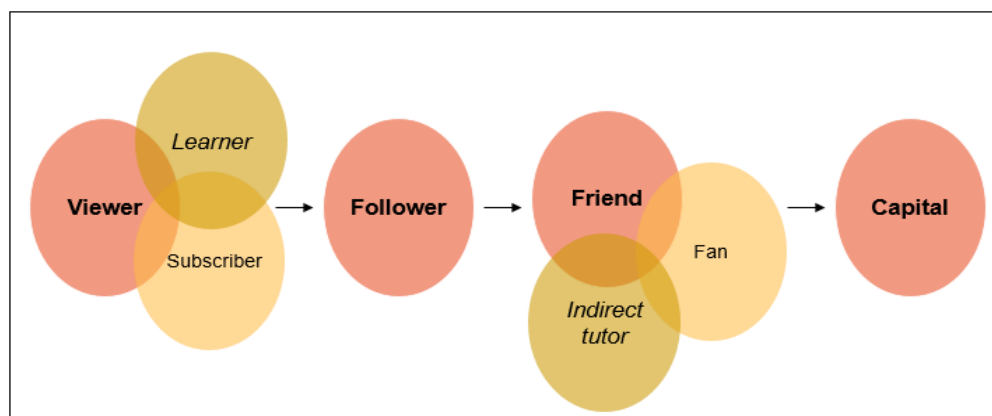


Figure IV.3.9. Evolution of audience users

Commentators often start as (new) *viewers* and possible *learners* interested in knowledge-sharing videos. After watching the videobloggers' content, some subscribe and follow the videoblogger. Through the commenting practice, users assume the online role of a *friend* and *fan* based on the comment content. Some commentators assess videobloggers' content in such a way that they perform as indirect tutors.

3.2.2.1. Tutees and *tutors*

If videobloggers perform as tutors, commentators accordingly perform as a sort of *tutees* given the fact that they watch tutorial videos with the initial purpose of acquiring knowledge. Viewers absorb and visit YouTube pages with the goal of learning from the experience and knowledge of others.

3.2.2.2. Followers, fans and critics

Regarding identities, videobloggers act as leaders and microcelebrities, while viewers act as *followers* and, in some cases, *fans*. Through the discourse of a subgroup of commentators, it is possible to see how some viewers persistently follow videobloggers who have already acquired the role of microcelebrities. Through their comments, it is clear how much they know about videobloggers and that they have been following them for a long while. Another subgroup of commentators acts as fans due to the fanaticism depicted through their discourse of adoration, exaggeration and performative imitation. Nonetheless, linked to the previous description of videobloggers as tutors but also learners, some commentators with a high use of evaluations and criticism and suggestions perform as *indirect tutors* or guides for videobloggers. During their celebrification process, commentators help in the design of future videos and the videobloggers' performance.

3.2.2.3. Friends

Related to videobloggers' role as online friends, commentators also assume the role of friends as a consequence of the situated exchange of personal information. With comments,

viewers reveal personal information, experiences, ideas and opinions in a friend-like way. The discursive approach of videobloggers and commentators implies a friend-like talk.

3.2.3. Discourse, conversation and co-dependency

The discourse of commentators mainly involves a series of feedback strategies which depict the *external input* of videobloggers. When feedback is positive, commentators engage in group- or peer-enhancement but also in group criticism. However, they can also get external input from videobloggers or from other-group members. Videobloggers also produce *internal input*, that is, videobloggers themselves share *self-criticism* and *self-enhancement* during personal and knowledge clips. The joining of both scenarios, a personal and professional, defines this IMP platform as *post-television* (Tolson, 2010). Similarly, through discursive mechanisms, the mutual disclosure of both parties is a key element in the *audience-engagement*, *followership-creation* and consequently in the *creation of a community* along with *the acquisition of a leader and microcelebrity status*. Together with all the discursive and communicative strategies, the construction of relational identities determines the co-dependency of both parties. Both videobloggers and viewers rely on each other for their development. With self-disclosure, criticism becomes a fundamental aspect in the construction and negotiation of their agreed performance. Feedback information is revealed from both parties' feedback in diverse types of texts and content which becomes a sort of *collaborative constructive criticism*. This means that IMPs (interactive multimodal platforms) perform as *collaborative and constructive communities* which emerge from a common nexus and where online users can learn from others.

3.3. Convergence and community

In this section I will delve into and unify the dimensions related to the convergence of both YouTube interactional parties and the development of an organisational community. Therefore, here I tackle three aspects linked to the discourse and identities of videobloggers and commentators: negotiation, organisation and accommodation.

3.3.1. Negotiation

How language is used is a presentation tool or resource for the exchange of information – personal and professional. Many features participate in the discourse of YouTube to express meaning from both sides. On the other hand, videobloggers make use of filming techniques and audiovisual communication, commentators develop a diverse range of strategies to communicate through specific punctuation i.e. repetition of exclamative or interrogative marks, exaggeration, adoration, and even deification. Nevertheless, there is also negative feedback and criticism, which in all cases, unlike abuse, can be constructive. In the

comment sections, users produce diverse types of comments. Long comments, for example, act as opinion or argumentation texts which, although in a reduced format, follow specific conventional textual structures and features. Likewise, some commentators write short personal narratives. Also, adding emojis is linked to showing belonging, being a follower or even an online by-stander. There is a clear strategic use of emojis since we find an absence of them in the comments section that includes the conflict episode. Another surprising feature is the inclusion of gratitude, particularly the comments from new viewers. Also, (new) viewers who show gratitude mostly communicate directly with the videoblogger in a conversational way. This occurs when complimenting videobloggers. There is an enhancement of their similarities by sharing their personal information.

As one can see through discourse and conversation analysis, this sort of dialogue, or one-to-many interaction, has a conversational nature which is periodic and continuous. This *continuity* is the source of this developmental negotiation and puts together the *continuous temporary or episodic one-to-many online encounters* which characterises the negotiation phase. However, considering the fact that some Users join the community at different times, this negotiation phase would occur in different independent situations.

3.3.2. Organisation

With a diverse range of strategies for the continuous disclosure of their offline and online persona, both parties negotiate what they enjoy learning from each other. Similarly, they reveal the type of personal information they find interesting to know. Through this phase there is an evolution and settling of the roles of YouTube parties and bond-development. One of the unexpected findings from this study reveals how commentators configure their speech based on how they perceive the performance of videobloggers. Curiously, direct speech in comments is used when addressing topics which were covered directly by the videoblogger. On the other hand, commentators frequently turn to indirect speech, open interaction or addressing third-party conversational groups to address off-topics, sub-topics, topics which emerge from the *chatroom effect* or from future communicative events.

The communicative performance of YouTube users shows the various roles and relational identities developed through interaction or in each *temporary interaction*. Thus, discourse is crucial to interpret the organisational identities of YouTube users. This discourse also reveals that even though YouTube viewers usually adopt subordinate roles or relational identities in front of videobloggers, there is a sort of imbalance regarding the impact of their communicative performance. Videobloggers have a wider range of communicative resources. For instance, they communicate audiovisually with their public.

Likewise, they can share more information in a five-minute video than viewers in a three-line comments. Yet, given their visual exposure and their aim to follow politeness strategies, a strategic facework for their goal, videobloggers often have to go on the defensive. Contrarily, viewers are free to employ aggressive language, ignore the facework rules due to their anonymous profile, as in conflicted events. A way to see in-group organisation is how commentators perform as friends by adopting supportive roles in conflict events, but also in the sharing of personal events which could give rise to emotions such as fear i.e. being exposed to criticism or overcoming anxiety. Likewise, in conflicts commentators defend videobloggers when the latter are attacked.

What the negotiation and organisation of YouTube interaction reveal is that the discourse of YouTube identities shows an interplay of online conversational identities characterised by the fluidity of identity roles. Consistently, through interactional episodes there is a consistent change or transfer of role identities which, in talk, are relational. This conceptualisation is linked to the fact that these relational identities arise from the adaptation and accommodation of videobloggers' and commentators' communicative performance based on how the interlocutor performs (*accommodation communication theory*, Gallois, Ogay & Giles, 2005). This reaffirms the in-group roles and definition and undoubtedly the fact that both parties are dependent on each other.

3.3.3. Accommodation

The evolution of YouTube users through each phase (Figure IV.3.10) eventually reveals the creation of a community of practice around a common interest: the *microcelebrity*. Following the approach of Wenger on community of practice, these online communities adopt features which show the converge and accommodation of both parties. When the followership is developed and created, videobloggers Eventually become a *consumable persona*, that is, a product to be consumed by the public, that is, core nexus.

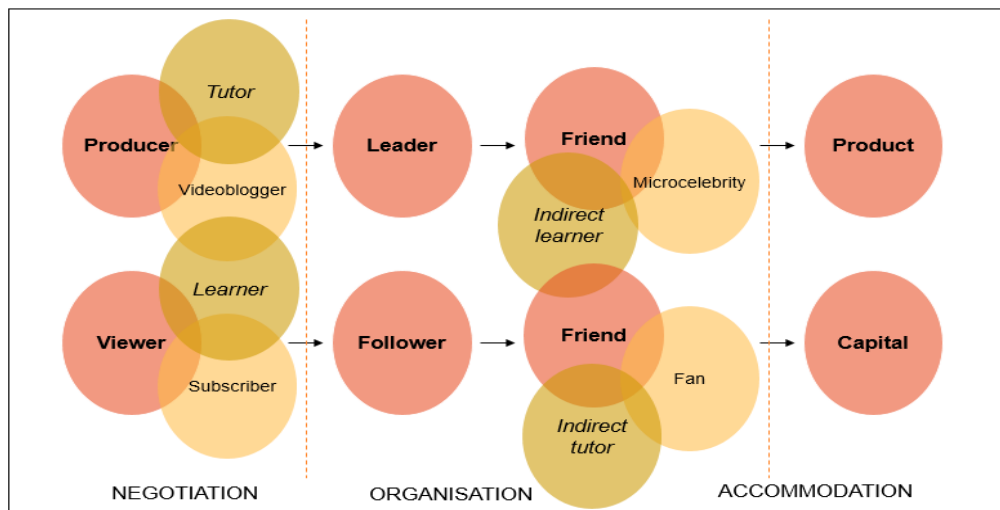


Figure IV3.10. Evolution of YouTube users and community construction

These consumable products are subject to continuous negotiation for the establishment of common ground (shared norms and rules). In other words, negotiation, (re-)organisation and accommodation are continuous with (new) viewers, events and fluidity of roles. The multiple discourses which define the identities of YouTube users arise from a malleable *poly-discourse* or *multi-discourse* given the variety of the communicative identities of its users. This poly- or multi-discourse emerges from the acquisition of knowledge and learning through social interaction which follows a social constructive approach on learning (i.e. language, Bonk & Cunningham, 1998; Cunningham, 1996). This perspective is defined as *constructivist*, *sociocultural*, *learner-centred*, *communicative*, *collaborative*, *cooperative* and *dialogic*, which describes the social interaction between videobloggers and commentators. This thesis also explains how a relationship is built by means of *collaboration*, *negotiation* or dialogic communication, etc., and *convergence* –alignment, trust, etc.– which consequently give light to the creation of a YouTube community.

PART V CONCLUSIONS

1. Concluding remarks

I will synthesise how this dissertation supports the main hypothesis of the thesis. I will tackle the research objects and research questions and will provide additional findings and reflections which have emerged from the present study.

1.1. Hypotheses

The initial question of this thesis is *how videobloggers of interactive multimodal platforms (IMP) create their online persona*. From this question, the results of this study have evinced that the online *persona* of videobloggers surges from their continuous interaction with their viewership. This dissertation has attempted to prove that, through a conversational procedure, the status of online microcelebrity is achieved via *collaboration, convergence* and *community-based arrangement* of both videobloggers and viewers. Videobloggers share information through frequent performance-oriented information and opinion speech acts. Equally, videobloggers strategically share their thoughts, plans, feelings and reactions on favourite places and in-video characters –i.e. partners. On the other hand, commentators unveil personal collective information through their reactions and evaluations towards the videobloggers' performance or looks. Commentators also reveal their taste by suggesting performative ideas and challenging videobloggers. Generally, the use of I-statements shows the self-presentation discourse from videobloggers and commentators since they centre on cooperating and collaborating to form an *online community*. They also contribute to the formation of a microcelebrity who meets the social aspirations of viewers and whom they can follow and imitate. This way, this study is summed in the following remarks:

- a) the followership is created as a continuum of the communicative practice of videobloggers performing as microcelebrities;
- b) YouTube is a space where both interactant-parties are co-dependent and complementary, and one would not exist without the other, that is, both are a consequence or effect of the other; they are the result of their communicative performance in a social and communal context;
- c) the diverse roles of the conversational group identity of commentators has relevance in the evolution of videobloggers into celebrities and community leaders.

Therefore, the initially stated research hypotheses of this study are as follows.

1.1.1. The conversational and multifaceted identity of YouTube videobloggers establishes a YouTube community

Research hypothesis 1 involved three questions (see pp. 104-105):

- i. *how do videobloggers make use of communicative resources provided by the YouTube platform in order to craft their identity and discourse?*
- ii. *how do videobloggers construct common ground, range of reference and bonding with the viewership via their performance?*
- iii. *what does characterise the communicative multifaceted identity of the videobloggers?*

This thesis seems to confirm this first hypothesis which supports the conceptualisation of a videoblogger as a conversational and multifaceted identity. Videobloggers craft their online social identity with the available YouTube communicative resources and their strategically discourse. The identity management of videobloggers allows for the adoption of varied roles and relational identities vis-à-vis their audience. Videobloggers develop a communication management approach which involves informal, non-scripted vocabulary and video format along with self-presentation and a presentation of their knowledge and lifestyle. Likewise, they show their level of professional knowledge when they describe techniques and to refer to professional tools. In fact, it shows that through the diverse mechanisms that they use to reveal personal information –i.e. opinions, failures, the construct common ground, range of reference and bonding with their viewers. Acting as online quasi-tutors, with a friend like attitude, they give the impression of amateurs or laypeople who voluntarily offer specific knowledge online. Therefore, videobloggers show a world where they complain, are vulnerable and can be attacked. Unexpected episodes i.e. conflicts create events shared between the videobloggers and their viewers. In these episodes, viewers are also involved and adopt the role of a friend. When watching personal videos containing emotional events, viewers are accomplices and bonding emerges from the emotions aroused. In short, the communicative multifaceted identity of videobloggers distinguishes their relational identity into varied discursive role identities which affect the relational discursive group identity of commentators. Thus, videobloggers discursively act as tutors, friends, microcelebrities, leaders and influencers.

1.1.2. The subsequent conversational and multifaceted identity of YouTube audience is jointly involved in the creation of a YouTube community and their microcelebrity

Research hypothesis 2 involved three questions (see p. 105):

- i. *how does the audience make use of communicative resources in order to produce their group identity and interdiscourse?*
- ii. *how does the audience take part in the creation of common ground and range of reference with the videoblogger via their performance?*

- iii. *how is the communicative multifaceted group identity of the audience characterised?*

This thesis provides evidence that commentators use a poly-discourse and develop subgroup identities to build their communicative multifaceted group identity. The variety of speech acts which define these sub-group identities portray various role identities or sub-groups of conversational identities. This is understood as a group identity with an adaptive discourse which takes insights from many discourses. In the same way, videobloggers reveal personal information, commentators also share it via experiences, personal situations, decisions, taste, etc. Similarly, they share their taste through the expression of emotions towards the video content. Their informational speech acts often provide alternatives about how they would carry out the tutorial topic. Viewers also suggest and challenge videobloggers when facing a change or new personal situation. They also adopt the position of evaluators or critics and *co-producers* by appraising what they like and judging what they dislike. That is, commentators distinguish their relational identity into varied discursive role identities. This varies based on the video type, its function and features. Given the videobloggers' polydiscourse, commentators adapt their discourse and perform the complementary roles such as *online learners, friends, fans or followers, indirect guides* and *community members*.

1.1.3. The dialogic nature of YouTube, the collaboration, the co-dependency and convergence of both types of YouTube users contribute to forming a YouTube community or a collaborative constructive community:

Research hypothesis 3 involved three questions and three perspectives (p. 105):

- i. *from a communicative perspective, what type of discursive mechanisms stand out regarding the collaborative dimension of YouTube users?*
- ii. *from a sociopsychological perspective of identity, how do the communicative features of YouTube users influence the production of co-dependent identities?*
- iii. *from a sociopsychological and communicative perspective, how do the strategies of mutual engagement and ongoing negotiation interact in the development of the co-dependent identities of YouTube users and a convergent YouTube community of practice?*

This thesis provides evidence that personal information exchange from both parties is key to developing collaboration, co-dependency and convergence between videobloggers and their viewership. Likewise, the practice of personal storytelling, audience-engagement together with group-criticism with external and internal input are crucial. Videobloggers

are assessed as role models by their YouTube viewership. Their adaptive poly-discourse is essential for a community creation and its social norms and the acquisition of microcelebrity status. On the other hand, the communicative features of videobloggers are linked to the performance of commentators, that is, they can shape the performance of videobloggers in forthcoming videos. The discourse of commentators is co-dependent on the video discourse and content. Likewise, mutual engagement and ongoing negotiation are built through interaction. Videobloggers usually upload regularly and produce content that meet the criteria that has been agreed upon with their viewers. In the same vein, their evaluative comments are crucial for the negotiation of what is suitable regarding content and what contributes to the development of the co-dependent identities. This results in a convergent YouTube community of practice with agreed community behavioural norms. This thesis provides evidence of the creation of collaborative constructive communities via collaborative constructive criticism/negotiation.

1.2. Research questions

To give answer to the research hypotheses of this study and their sub-questions, I have drawn up the research questions listed below to address the main hypothesis of the study.

- *Research question 1.* What does the (non)linguistically-coded communicative performance of YouTube videobloggers and commentators reveal about the discourse?

Videobloggers employ an polydiscourse depending on the type of video. Videobloggers turn to mostly informative speech acts about how they perform, particularly in tutorials. In this case, most informative acts are I-utterances. They also use a lexicon focused on the topic of the tutorial or professional specialised terminology. The nonlinguistic dimension acquires an improvised format. Laughs, eye-contact, gestures and pauses play an important role in the communicative performance of videobloggers in order to create an informal touch. YouTubers also strategically include other people and varied locations, particularly in personal videoblogs. Their lexicon is based on specific and situational terms focused on the video-based topic. In tutorials, most syntactic structures specify the application process or technique. Nevertheless, to show options or opinions and to provide alternatives through suggestions, *you-sentences* are often employed. This way videobloggers focus on the audience. In diary videoblogs, the syntactic structures are different depending on who the videobloggers are addressing. In interaction with other in-video participants, sentences and speech acts are either very short or very lengthy when they are informative. Likewise, the dominant structure is *I-utterances*. Depending on the type of video, features can vary, which clearly shows a more personal style in diaries. While tutorials are more static and apparently

more methodological. Videobloggers utilise other communicative devices to make the audience feel close. In tutorials, for instance, they usually use the camera intentionally to show what they have bought or received from companies and with close-ups. Additionally, they include familiar and informal use of nonverbal communication such as dancing, singing, joking, chuckling nervously, uhmning, ahing and a strategic use of gaze. Another mechanism is interacting with other characters. The latter is commonly found in diary videos, when videobloggers get the audience to join them in the story since diary videos are a type of reality television.

Regarding a linguistic dimension, commentators turn to reaction speech acts as complementary acts of what they have just viewed on the video. Showing reactions is the most common (non)linguistic trait. Next, speech acts involving praise are the most frequent as they show what videobloggers like. Praise also shows solidarity towards the videoblogger. Then, a list of speech acts, which characterise the discourse of commentators such as informing, thanking, suggesting, questioning or querying are employed. From a nonlinguistic dimension, commentators frequently use nonverbal and alternative mechanisms to show their intentions. Among the diverse possible options, the preferred features are emojis and the repetition of letters, words plus emojis together with capital letters and abbreviations. In relation to the syntactic structures which stand out in the discourse of commentators, usually, I-utterances have the informative role of providing personal information of experiences or feelings. On the other hand, you- and I-utterances are predominantly used to praise and to suggest. There are some variations and preferences throughout the comments based on the type of video. Whilst in tutorials comments are centred on the topic of the video, in diary clips comments acquire different roles. Personal posts have the role of exchanging information from both parties.

- *Research question 2.* How does the communicative performance of YouTube users characterise their social identity and how do they converge for the creation of a YouTube community?

The communicative mechanisms of both types of YouTube users converge to contribute in the development of social and role identities. The communicative performance of videobloggers and commentators reveals the arrangement of online YouTube communities. YouTube communities have videobloggers who adopt the role of leaders as well as viewers who perform as their followership. The personal information exchange through storytelling, evaluative or reactive information has built the social norms of the community and the expected relational performance expected from videobloggers. They emerge from

what is generally considered accepted or not by their audience. Thus, they consistently invite comments and suggestions in order to adapt their content to their audience's taste. The analysis of the discursive and relational identities of both YouTube user groups has shown that their communicative performance is essential in the creation of a YouTube community of practice. Their communicative performance clearly represents the organisational roles in which videobloggers perform multiple role identities such as leaders, friends and tutors. Commentators perform several relational role identities based on the conversational dimension such as learners, critics, friends and tutors.

1.3. Additional findings

This thesis shows that YouTube acts as a social medium as well as a content-sharing site.

1.3.1. Commentators

Regarding the commentators, the additional findings which were unexpectedly found are: unpredictability of commentators' reaction, replica of comments and their leading role.

1.3.1.1. Unpredictability in the reaction of commentators

Commentators' reaction towards the videos is unique. Among the different factors which are involved are experience, age, personality, degree of empathy and affection, topic and offline identity. After posting a video, videobloggers are consistently exposed to a range of unexpected reactions from the audience. The viewers' responses and reactions depend to a great extent on whether the comments are from in-groups or out-groups. An example of this is the conflict found in one of the videos that has been analysed as well as some differences in the way commentators react and communicate with the videoblogger. In this case, the video topic, type of viewer and their relation to the audience or personality of the videoblogger affect the commenting practice. Comments are different depending on the positioning and role commentators take towards the video and videoblogger. Facing the unpredictability of comment content can be challenging to the videoblogger. Likewise, this thesis shows the possible emergence of conflict and the trolls in comments section.

1.3.1.2. Replica of comments

Another surprising finding is that some comments follow exactly the same patterns in their syntactic structure and attention focus. Commentators either refer to the same foci or engage in copying topics to enhance similarity. Either they imitate other commentators or use exactly the same expressions and sentences. Sometimes it is difficult to know whether they are fixed online expressions or linguistic imitation.

1.3.1.3. The powerful discourse of commentators

The communicative performance of commentators is characterised by the *faceless*, bodiless and anonymous features that the platform offers to its viewers and commentators. Given this trait, commentators are prone to sharing their evaluations no matter what they are. They are not afraid of being judged or being offensive. Commentators perform as ephemerally-situated interlocutors with a temporary commentator role. However, this performance turns them into a post-television audience defined by their co-author and co-content-creator function. The audience indirectly acquires a leading role since they have willingness to comment and to design the performance of videobloggers.

1.3.2. Videobloggers

Regarding videobloggers, among the additional findings one can find: the continuous indirect promotion of self- and object-promotion and the personalisation of their performance.

1.3.2.1. Discourse and self-promotion

The discourse of videobloggers is shaped by its promotional facet. The nature of the discourse of tutorials and diary storytelling turns out to be a promotion of the self and their lifestyle. This is particularly clear in tutorials due to the promotion of items, but even more common in diaries since videobloggers show their dwellings, their meals and eating habits, etc. And there is even a tutorial section where they show their new items, even those offered by companies for promotion, their own make-up collections or their presence in magazines. This enhances the hybrid nature of the discourse of videobloggers. Moreover, following the definition of *supportive facework* “being considerate” is what this discourse is characterised by. A high level of consideration, awareness and attention to the audience’s needs defines the videobloggers’ communicative performance. Thus, this discourse facilitates interaction and self-presentation. The need for engagement and alignment with the audience and finding areas of convergence characterise this type of YouTube discourse describe the YouTube discourse.

1.3.2.2. Tutorial section in diary videoblogs: promotion and guide

Videobloggers are media experts, expertise-sharers, television 2.0 artists and celebrities. Their online media audience, via their evaluations or their comments, are also source of content design and production. Now we can identify an audience discourse.

1.3.2.3. Personalised touch and communicative features

One of the findings is that, despite the similarities videos share, one cannot find the exact video online. Videobloggers ensure that their videoblogs have a personal touch and the core nature of their personality is unique.

All in all, in an interactive multimodal platform (IMP), there is also a convergence of media along with a convergence of user identities of both videobloggers and audience. In the same way the YouTube platform receives the name of Web 2.0, its viewership can also be defined as audience 2.0. An IMP or YouTube videoblogger is a complex figure which combines a varied range of characteristics. A videoblogger is a mediated character, a microcelebrity, a producer, a screenwriter, a product, an online quasi-friend, an informal tutor and an indirect learner who continually changes and transforms. Videoblogging combines entertainment and teaching with a social character. In fact, diaries share similarities with macro or large-scale traditional media such as series, films, programmes or even reality television. Videoblogs could be viewed as reality television 2.0 or post-television, whilst tutorials resemble television advertisements due to their short-length and audiovisual pedagogical content. While the complex nature of videobloggers is found in only the YouTuber, the diverse roles of commentators rely on the communicative styles of each independent commentator. Commentators through their group discursive identity and faceless written communication have a greater possibility to omit politeness strategies. IN The final analysis, on YouTube those who have the power -more than any other medium- are the members of the audience. The convergence of videobloggers and viewership develops through negotiation by means of bidirectional interaction through positive and negative comments. Commentators' discourse focuses on linguistically-coded communication through sentences of all types and on many topics. Additionally, videobloggers can communicate using filming techniques that involve time, place, in-video participants and events. In a nutshell, videobloggers-commentators' interaction on YouTube can be summarised as a process of *audience-engagement* and *followership-creation*. Both emerge from interaction, negotiation and mutual learning which eventually leads to the *creation of a collaborative constructive community* that also creates a *leader and microcelebrity status*. For this reason, the multiple discourses which define the identities of YouTube users that arise from a *poly-discourse or multi-discourse* together with the *continuous temporary or episodic one-to-many online encounters* are crucial in these communities. These features adopt multiple perspectives which can be described as *constructivist, sociocultural, learner-centred, communicative, collaborative, cooperative and dialogic*. This concludes how a YouTube relationship is built by means of *collaborative negotiation or dialogic communication*, etc., and *convergence* –alignment, trust, etc.– which consequently shed light on how the community is created.

2. Contributions and limitations

This section aims at covering the main contributions of this study as well as its limitations –i.e. primary and secondary.

2.1. Contributions

This dissertation might help in the academic contribution of IMP discourse as a discourse characterised by a cocktail of multiple discourses, which combines not only the discourse of IMP videobloggers, but also the discourse of their commentators. This multiplicity of discourses causes variability in the interactional roles and even social identity of YouTube users. From the sociopsychological perspective, in my corpora I was able to identify multifaceted users based on the fluidity of their discursive group identity. This fact contributes to the theory of social identity in online environments. Similarly, it was possible to detect the complementarity of the communicative identity of videobloggers and commentators. Given the characteristics of their communicative performance, I was able to unveil the influential effect of the audience on YouTubers. This analysis also allows the observation and a better comprehension of how behavioural norms are constructed from the diverse roles of the users. Also, this research shows how anonymity helps in the creation of role identities and group identity and in the formation of an online community from scratch. Following a multimodal stance, it also shows how users create their own discourse from online semiotic resources on YouTube and, second, how users construct common ground through this mixed discourse.

From a discursive dimension, this study may shed light on how conversation, engaging communicative performance, linguistic choices and patterns –syntactic and lexicogrammatical– and self-disclosure in bond-building between videobloggers and commentators works. In other words, from an online videoblogger, this asynchronous and one-to-many dialogue, or polylogue, creates a YouTuber or IMP microcelebrity and a followership. Thus, this study might likewise have made a small contribution to social penetration theory and the influence and leadership theory by showing to what extent (online) conversation and information exchange can affect mutual influence, performative roles and identity development. Thanks to the blogging effect, the IMP clearly shows how the production process of online microcelebrities is achieved. Following Senft's (2008) *celebrification* theory, this thesis has contributed to the understanding of the communicative practice of a type of online informal tutor in the practice of knowledge- and expertise-sharing. While previous research may have centred on tutorials, diary videos perform as a post-television 2.0, and likewise this audience would be an *audience 2.0*.

2.2. Primary research limitations

Here I explore research quality and sample selection method. When attempting to examine YouTube, one may feel attracted as well as afraid of its magnitude as a source of research data. Thus, a researcher needs to be thoughtful when deciding on the research sample –i.e. the quantity of communicative modes– and have a clear view of the research objectives to safeguard the study quality. For example, in the preliminary phase I identified multiple types of videobloggers based on factors such as topic, communicative style or online experience, that is, beauty videobloggers, did not represent all types of videobloggers. However, this study may provide insights into future research on other types of videobloggers. A possible limitation is that many aspects have changed during the study such as the platform configuration or data deletion. Even though the data is still valid, I had to ensure that all the study data was downloaded and saved to justify the data resources during the drawing up of the thesis or future research needs.

Other limitations are that, because of the existence of community rules and other options such as deleting and reporting comments, it is difficult to know to what degree the comments used for the analysis represent the voice of all YouTube commentators. Indeed, some videobloggers add filters to allow for the publication of a specific type and number of comments or, even after a while, may prevent more comments on the video post. In a way, although the study videos were chosen before these options were possible or applied, others, such as deleting or reporting, have existed for a longer period. In other words, published comments may not represent all the reactions posted. The focus of this thesis is to pay attention to the collectivistic dependent construction of a group identity online on YouTube which starts from scratch until a group identity is developed.

2.3. Secondary research limitations

In this section on secondary research limitations, I will cover: firstly, research accuracy, the possibility of research mismatch and, secondly, the impact of research assumptions, motivations and research conducted in the past.

2.3.1. Research accuracy and possibility of research mismatch

After obtaining and verifying the results, I believe that they are accurate data and support the previously stated research questions objectively. Given the lack of literature on video types, most of the supportive theoretical framework comes from other correlated fields.

2.3.2. Impact of research assumptions, motivations and previous research

Given that YouTube is a social platform, social phenomenon as well as an industry, I was careful to avoid letting this impact the study negatively. For this reason, a great deal of

reflection was needed before the analysis was carried out. The goal was to avoid any assumptions regarding the interpretation of results as well as the selection of the data. To avoid this, the ethnographic study and pilot study helped. Previous research helped notably in the development of this study. Yet, the majority of research derives from related fields, not directly from linguistics. Marketing and celebrity scholars, who are the most interested in these online figures, have paid particular attention to tutorials whereas there is a dearth of literature regarding diary videoblogs. Conducting a preliminary study has helped in spotting new topics, issues and motivations to be covered here and in possible future research and to get a broad of the view of the research scene.

3. Future directions

This thesis is based on two main approaches, thus I will first cover future directions regarding linguistics and, in the following section, a sociopsychological standpoint.

3.1. Linguistic approach

It would be interesting to develop longitudinal studies on the evolution of the discourse of videobloggers and commentators throughout the growth of the YouTube channel by tackling both types of videos. Another way to better understand the discourse of the YouTube audience is by examining further the discourse of IMP commentators, considering the variability of comments and their features in relation with the discourse of IMP videobloggers (i.e. Iyanga-Mambo, 2019). Generally speaking, more detailed research is needed on commenting, interaction among commentators and their language variation. Thus, as pointed out in the research considerations, it would be interesting to acquire access to deleted and removed content. This would allow researchers to have complete access to the content found online.

3.2. Sociopsychological approach

Regarding the development of bond-building, more research on how in-group roles, social group identity and the creation of IMP stereotypical leader is needed. With the use of longitudinal studies, one can detect differences between tutorials, diaries and other video types. Conflict between videobloggers and their viewership or among commentators are not only of interest because of the linguistic dimension, but also from the sociopsychological perspective. Additionally, it is necessary to work on inter-group relations in the diverse IMP communities along with the recognition and the integration of out-group members, the evolution of in-group members and the variation and positioning.

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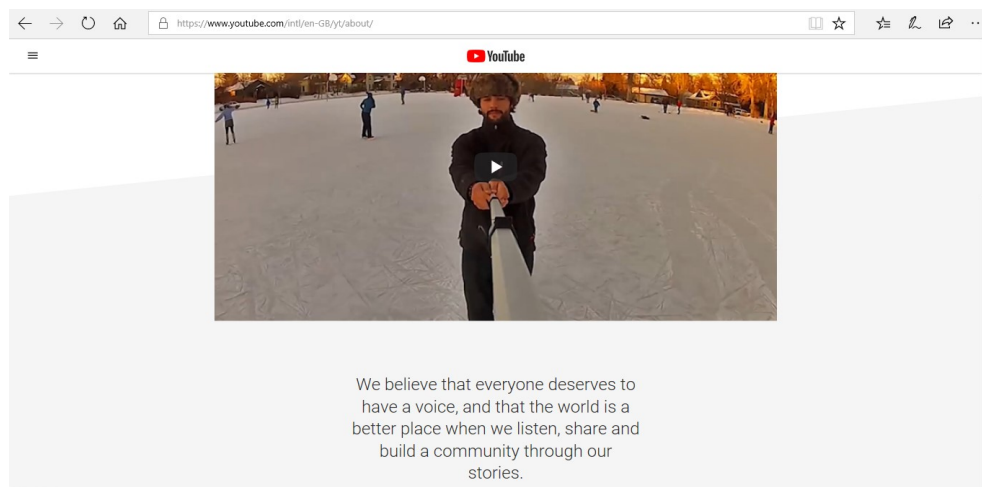
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Appendixes

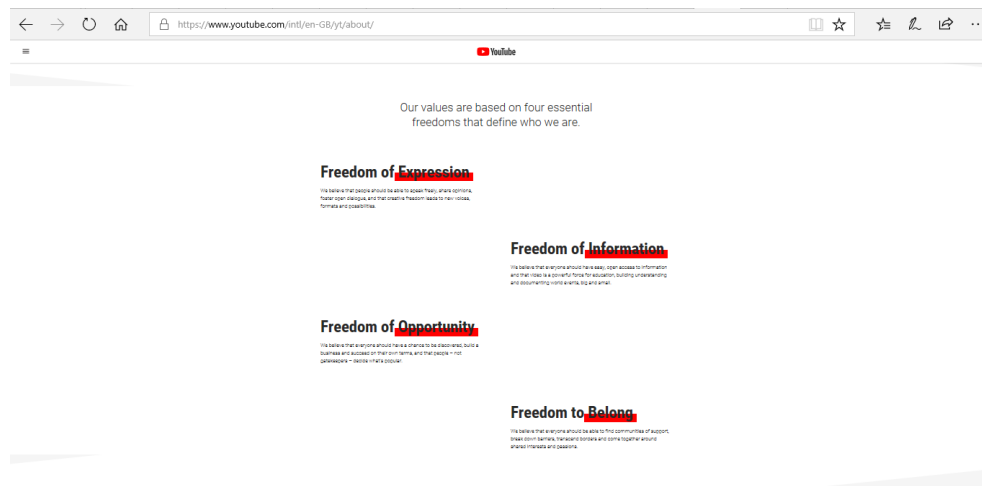
Appendix 1. Hours of video uploaded to YouTube every minute as of July 2015 (Statista, 2018)



Appendix 2. Screenshot: YouTube values webpage -continued (YouTube, 2018)



Appendix 3. Screenshot: YouTube four freedoms (YouTube, 2018)

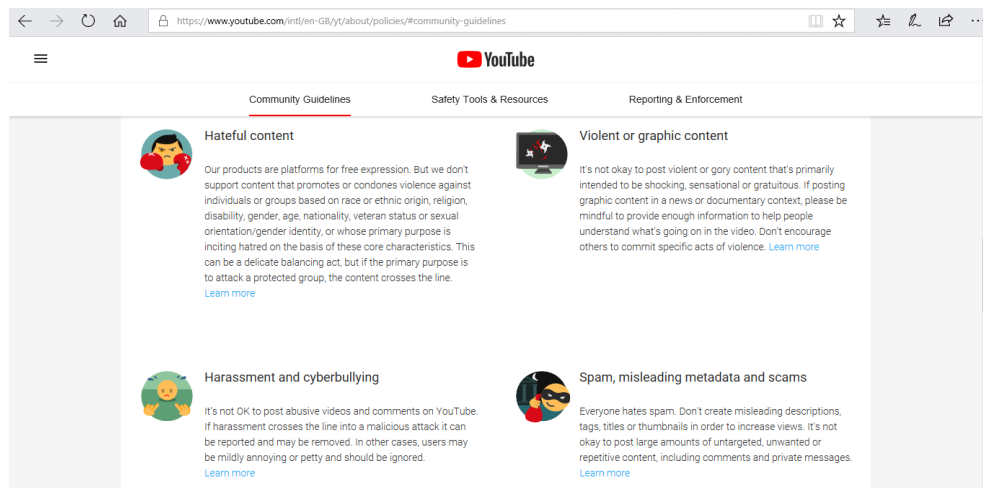


Appendix 4. Observation analysis of IMP interaction and interactants

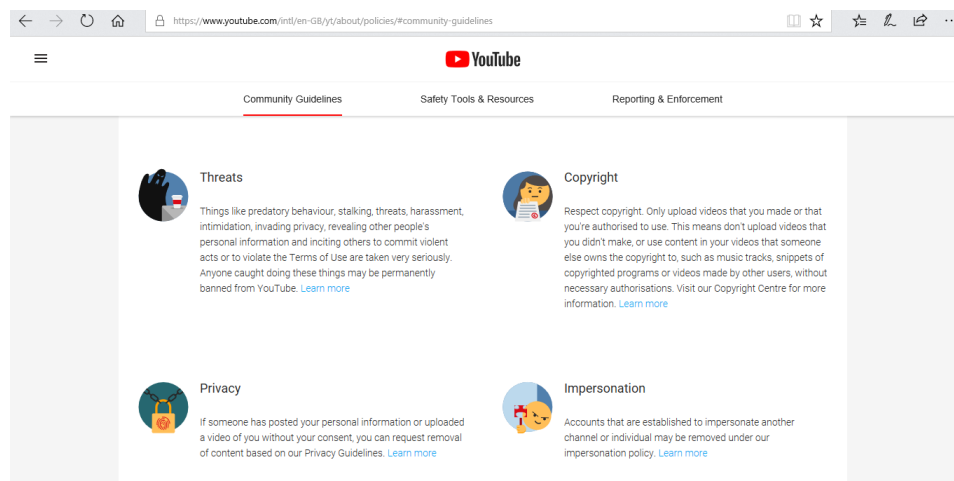
	Data	YT*	IG	T	Fb
IMP amateur	Ethnographic data				
	Frequency of postings per day				
	Number of followers				
	Date of birth of the account				
	Date of post				
	Type of posting i.e. written, audio, visual				
	Visual content				
	Audiovisual content				
	Written content				
	Features of the content/messages				
	Function/Role				
	Interaction with followers				
	People included				
	Topics				
	Additional information				
IMP followership	Ethnographic data				
	Frequency of comments per post				
	Number of comments per post				
	History of comments				
	Type of posting i.e. written, audio, visual				
	Visual content				
	Audiovisual content				
	Written content				
	Features of the content/messages				
	Function/Role				
	Interaction with microcelebrity/content				
	People included				
	Topics				
	Additional information				

* Note: YouTube – YT, Instagram – IG, Twitter – T, Facebook – Fb

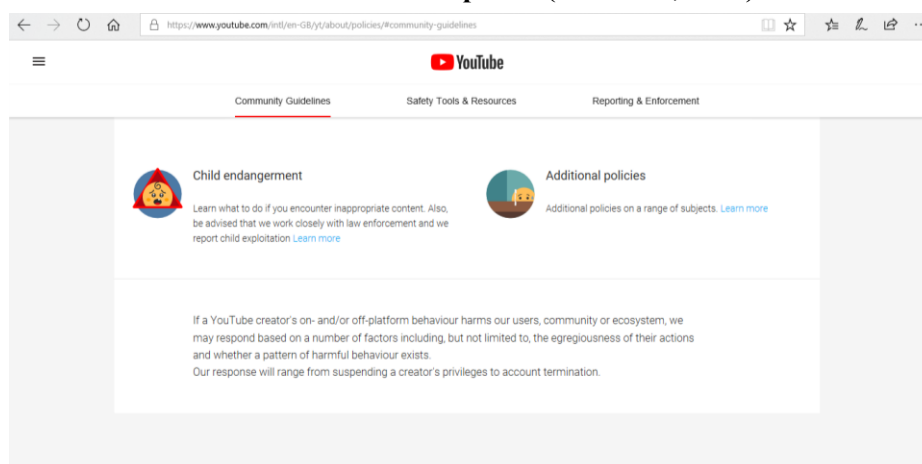
Appendix 5. YouTube terms and conditions –part 1 (YouTube, 2018)



Appendix 6. YouTube terms and conditions –part 2 (YouTube, 2018)



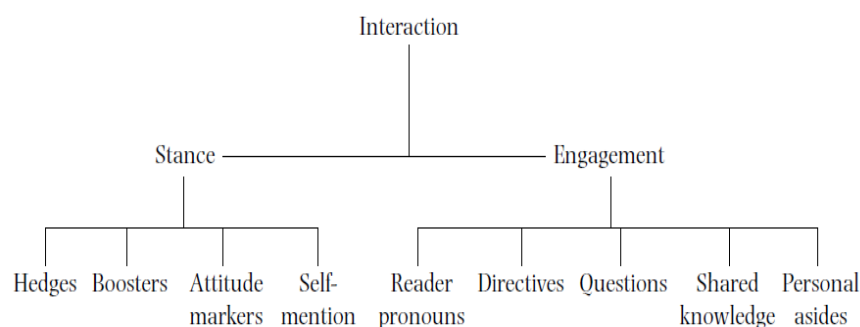
Appendix 7. YouTube terms and conditions –part 3 (YouTube, 2018)



Appendix 8. Metadiscourse (Hyland, 2005)

Category	Function	Examples
<i>Interactive resources help to guide the reader through the text</i>		
Transitions	Express semantic relation between main clauses	in addition/but/thus/and
Frame markers	Refer to discourse acts, sequences, or text stages	finally/to conclude/my purpose is
Endophoric markers	Refer to information in other parts of the text	noted above/see Fig/in section 2
Evidentials	Refer to source of information from other texts	according to X/(Y, 1990)/Z states
Code glosses	Help readers grasp meanings of ideational material	namely/e.g./such as/in other words
<i>Interactional resources involve the reader in the argument</i>		
Hedges	Withhold writer's full commitment to proposition	might/perhaps/possible/about
Boosters	Emphasize force or writer's certainty in proposition	in fact/definitely/it is clear that
Attitude markers	Express writer's attitude to proposition	unfortunately/I agree/surprisingly
Engagement markers	Explicitly refer to or build relationship with reader	consider/note that/you can see that
Self-mentions	Explicit reference to author(s)	I/we/my/our

Appendix 9. A model of metadiscourse in academic texts (Hyland, 2015)



Appendix 10. Template for the ethnographic analysis

PICTURE	Main channel name	
	Real full name	
	Content creator type	
	(Current) Location	
	Gender	
	Ethnicity	
	Website	

ONLINE IDENTITY PERSONAL INFORMATION

Age	
Birth date	
Birth location	
Years Active	
Content language(s)	
Educational background	
Total number of channels	
(named below)	
(content type)	
(subscribers number)	
Replying messages/Active interaction	Yes/No
Featuring of other characters	Yes/No
(relatives: other,)	Yes/No
(pets: other)	Yes/No
(friends: boyfriend, friends, colleagues)	Yes/No
Active use of other social media	Yes/No
(Instagram, Snapchat, Twitter, Other)	Yes/No
Publication frequency	
Average content length	

VIDEO INFORMATION/DATA I

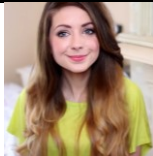
Title	
Publication date	
Publication views	
Publications comments	
Length	
Type	
Topic	
Characters featured	Yes/No
Video description/Summary	

VIDEO INFORMATION/DATA II

Title	
Publication date	
Publication views	
Publications comments	
Length	
Type	
Topic	
Characters featured	Yes/No
Video description/Summary	

Appendix 11. Ethnographic analysis

PERSONAL INFORMATION

	Main channel name	Zoella
	Real full name	Zoe Elizabeth Sugg
	Content creator type	Beauty – Fashion - DIY
	(Current) Location	Brighton
	Gender	Female

	Ethnicity	British white
	Website	https://www.zoella.co.uk/

ONLINE IDENTITY PERSONAL INFORMATION

Age	27 y/o
Birth date	28 March 1990
Birth location	Lacock, Wiltshire, England
Years Active	8 years (from February 2009)
Content language(s)	English
Educational background/history	-
Total number of channels (named below)	2
(content type)	Zoella - MoreZoella
(subscribers number)	Beauty/Fashion - Personal content/Daily vlogs
Replying messages/Active interaction	11.992.000 – 4.737.000
Featuring of other characters (family member: other,)	Yes/No (?)
(pets: other)	Yes/No
(friends: boyfriend, friends, colleagues)	Yes/No – boyfriend, brother, parents?
Active use of other social media (Instagram, Snapchat, Twitter, Other)	Yes/No
Publication frequency	-
Average content length	-

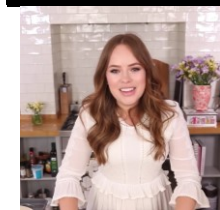
VIDEO INFORMATION/DATA I

Title	How to: My Quick and Easy Hairstyles
Publication date	5 July 2013
Publication views	12,537,000
Publications comments	16,696
Length	8' 35''
Type	Style – How to
Topic	Hair
Characters featured	Yes/No
Video description/Summary	A demonstration of a series of different/various feminine hairstyles for individuals with long hair

VIDEO INFORMATION/DATA II

Title	Chopping Off My Hair
Publication date	22 January 2015
Publication views	5,990,000
Publications comments	1,356
Length	17'58''
Type	Daily videoblog
Topic	Personal moment/video
Characters featured	Yes/No – Boyfriend and hair stylist
Video description/Summary	Zoe goes with her boyfriend to cut her hair since the end of 2011.

PERSONAL INFORMATION




Main channel name	Tanya Burr
Real full name	Tanya Burr
Content creator type	Beauty – Fashion - DIY
(Current) Location	London
Gender	Female
Ethnicity	British white
Website	tanyaburr.co.uk

ONLINE IDENTITY PERSONAL INFORMATION	
Age	28 y/o
Birth date	9 June 1989
Birth location	Norwich, England
Years Active	8 years (from 2009)
Content language(s)	English
Educational background/history	-
Total number of channels	1
(named below)	Tanya Burr
(content type)	Cook/Beauty/Fashion/Personal/Daily vlogs/How to
(subscribers number)	3,708,000
Replying messages/Active interaction	Yes/No (?)
Featuring of other characters	Yes/No
(family member: other,)	Yes/No – boyfriend, brother, parents?
(pets: other)	Yes/No -
(friends: boyfriend, friends, colleagues)	Yes/No – Fellow youtubers, collab, best friends
Active use of other social media	Yes/No
(Instagram, Snapchat, Twitter, Other)	-
Publication frequency	-
Average content length	-

VIDEO INFORMATION/DATA I	
Title	How to Make Homemade Pizza
Publication date	16 August 2015
Publication views	2,487,000
Publications comments	3,38
Length	11'38"
Type	How to
Topic	Cooking
Characters featured	Yes/No
Video description/Summary	A demonstration of how to make pizza at home

VIDEO INFORMATION/DATA II	
Title	We Got a Puppy! Tanya Burr
Publication date	15 July 2015
Publication views	2,780,000
Publications comments	5,,902
Length	8'35"
Type	Daily videoblog
Topic	Personal moment/video
Characters featured	Yes/No – Boyfriend and new pet
Video description/Summary	A clip about the introduction of the new pet of Tanya and her boyfriend: a dog called Martha.

PERSONAL INFORMATION		
	Main channel name	Samantha Maria (625 videos)
	Real full name	Samantha Maria
	Content creator type	Beauty – Fashion
	(Current) Location	London
	Gender	Female
	Ethnicity	Mixed – British and ?
	Website	Samanthamariaofficial.com/

ONLINE IDENTITY PERSONAL INFORMATION	
Age	28 y/o
Birth date	10 August 1989
Birth location	Harrow, London, England

Years Active	8 years (from 2009)
Content language(s)	English
Educational background/history	Fashion Degree
Total number of channels (named below)	2 Samantha Maria – SamanthaMariaVlogs
(content type)	Beauty/Fashion - Personal content/Daily vlogs
(subscribers number)	1,830,000 - 498,000
Replying messages/Active interaction	Yes/No (?)
Featuring of other characters (relatives: other,)	Yes/No Yes/No – boyfriend, brother, parents?
(pets: other)	Yes/No ?
(friends: boyfriend, friends, colleagues)	Yes/No – Fellow youtubers, collab, best friends
Active use of other social media (Instagram, Snapchat, Twitter, Other)	Yes/No Yes/No
Publication frequency	-
Average content length	-
VIDEO INFORMATION/DATA I	
Title	My Everyday Winged Liner Tutorial
Publication date	15 March 2011
Publication views	2,322,000
Publications comments	1,05
Length	7' 56"
Type	How to
Topic	Style – Make-up
Characters featured	Yes/No
Video description/Summary	A demonstration of how to apply a make-up technique.
VIDEO INFORMATION/DATA II	
Title	Going Into Labour
Publication date	9 January 2017
Publication views	644000
Publications comments	941
Length	15' 13"
Type	Daily videoblog
Topic	Personal moment/video
Characters featured	Yes/No – boyfriend (Jason Davis)
Video description/Summary	A mix of short clips showing the labour days of Samantha

Appendix 12. Nouns used by videobloggers

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	57	bit	(11)	20	way	(21)	12	stuff	(31)	8	cake	(41)	7	hour
(2)	55	hair	(12)	19	lot	(22)	11	eye	(32)	8	garlic	(42)	7	martha
(3)	42	kind	(13)	17	dough	(23)	11	minutes	(33)	8	hours	(43)	7	middle
(4)	26	day	(14)	17	look	(24)	9	alfie	(34)	8	people	(44)	7	oil
(5)	24	time	(15)	17	side	(25)	9	bowl	(35)	8	sauce	(45)	7	part
(6)	24	today	(16)	16	pizza	(26)	9	hands	(36)	8	top	(46)	6	channel
(7)	23	line	(17)	13	baby	(27)	9	jim	(37)	8	water	(47)	6	everyone
(8)	23	thing(s)	(18)	13	liner	(28)	9	straighteners	(38)	7	birthday	(48)		
(9)	22	video(s)	(19)	13	vlog	(29)	8	anything	(39)	7	box	(49)		
(10)	21	guys	(20)	12	something	(30)	8	back	(40)	7	dog	(50)		

Appendix 13. Nouns used by videobloggers in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	33	hair	(11)	5	video(s)	(21)	2	basis	(31)	2	guy	(41)	1	anything
	(2)	18	bit(s)	(12)	4	head	(22)	2	braid	(32)	2	hairspray	(42)	1	argan
	(3)	10	lot(s)	(13)	4	middle	(23)	2	cloud	(33)	2	hands	(43)	1	band
	(4)	10	way	(14)	4	salt	(24)	2	comments	(34)	2	heat	(44)	1	blow
	(5)	9	side	(15)	4	section(s)	(25)	2	definition	(35)	2	iron	(45)	1	bobby
	(6)	9	straighteners	(16)	4	texture	(26)	2	degrees	(36)	2	kind	(46)		
	(7)	7	thing(s)	(17)	4	tutorial	(27)	2	ends	(37)	2	part	(47)		
	(8)	6	back	(18)	3	ponytail	(28)	2	face	(38)	2	people	(48)		
	(9)	5	spray	(19)	3	today	(29)	2	fishtail	(39)	2	tony	(49)		
	(10)	5	time	(20)	3	woo	(30)	2	fringe	(40)	1	amount	(50)		
2.2	(1)	17	dough	(11)	6	kind	(21)	4	pineapple	(31)	3	way	(41)	2	ham
	(2)	16	pizza	(12)	6	oil	(22)	4	side	(32)	2	bread	(42)	2	hour
	(3)	10	bit	(13)	6	time	(23)	4	water	(33)	2	cheddar	(43)	2	jim
	(4)	9	minutes	(14)	5	friends	(24)	3	foil	(34)	2	chorizo	(44)	2	liquid
	(5)	8	guys	(15)	5	pizzas	(25)	3	fork	(35)	2	day	(45)	2	lot
	(6)	8	sauce	(16)	5	top	(26)	3	mils	(36)	2	edges	(46)	2	mess
	(7)	7	hands	(17)	4	cheese	(27)	3	mozzarella	(37)	2	evening	(47)	2	middle
	(8)	7	video(s)	(18)	4	flour	(28)	3	teaspoon	(38)	2	fact	(48)		
	(9)	6	bowl	(19)	4	fun	(29)	3	thing	(39)	2	goodness	(49)		
	(10)	6	garlic	(20)	4	oven	(30)	3	today	(40)	2	grams	(50)		
2.3	(1)	23	line	(11)	3	eyeliner	(21)	2	part	(31)	1	all	(41)	1	corner
	(2)	14	eye(s)	(12)	3	mac	(22)	4	product(s)	(32)	1	bar	(42)	1	crease
	(3)	12	liner	(13)	3	reason	(23)	2	rice	(33)	1	basis	(43)	1	effect
	(4)	7	day	(14)	3	tip	(24)	2	rush	(34)	1	black	(44)	1	everything
	(5)	6	kind	(15)	2	base	(25)	2	shape	(35)	1	bombshell'	(45)	1	factor
	(6)	5	edge	(16)	2	everyone	(26)	2	side	(36)	1	bone	(46)	1	false
	(7)	5	gel	(17)	2	guys	(27)	2	sigma	(37)	1	brow	(47)	1	favourite
	(8)	4	bit	(18)	2	lid	(28)	2	today	(38)	1	bye	(48)	1	flick
	(9)	4	brush	(19)	2	look	(29)	2	video	(39)	1	centre	(49)	1	fluid
	(10)	4	eyeshadow	(20)	2	paper'	(30)	2	waterline	(40)	1	colour	(50)		

Appendix 14. Nouns used by videobloggers in diary videoblogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
1.1	(1)	21	hair	(11)	6	lot	(21)	4	guys	(31)	3	inches	(41)	2	arms
	(2)	11	day(s)	(12)	5	birthday	(22)	4	kind	(32)	3	oliver	(42)	2	bag
	(3)	9	alfie	(13)	5	copper	(23)	4	life	(33)	3	people	(43)	2	bonas
	(4)	8	cake	(14)	5	dog	(24)	4	shaun	(34)	3	po	(44)	2	breath
	(5)	8	thing(s)	(15)	5	guinea	(25)	4	something	(35)	3	poo	(45)	2	channel
	(6)	8	today	(16)	5	narla	(26)	4	way	(36)	3	section	(46)	2	day
	(7)	7	bit	(17)	5	percy	(27)	3	anything	(37)	3	stuff	(47)	2	end
	(8)	7	look	(18)	5	pigs	(28)	3	box	(38)	3	years	(48)	2	everyone
	(9)	7	time	(19)	4	card(s)	(29)	3	burgers	(39)	2	advance	(49)	2	film
	(10)	7	vlog	(20)	4	change	(30)	3	face	(40)	2	alfredo	(50)		
1.2	(1)	8	baby	(11)	4	kind	(21)	3	home	(31)	2	ears	(41)	2	popcorn
	(2)	7	jim	(12)	4	time	(22)	3	puppy	(32)	2	evening	(42)	2	sunday
	(3)	6	food	(13)	4	vlog	(23)	3	sausages	(33)	2	floor	(43)	2	sweetie
	(4)	6	hour(s)	(14)	3	bath	(24)	3	today	(34)	2	girl	(44)	2	tanya
	(5)	6	look	(15)	3	bowl	(25)	3	water	(35)	2	honey	(45)	2	tummy
	(6)	6	martha	(16)	3	family	(26)	2	aeroplanes	(36)	2	mummy	(46)		

	(7)	6	sausage	(17)	3	feet	(27)	2	angel	(37)	2	nectarine	(47)
	(8)	5	day	(18)	3	god	(28)	2	camera	(38)	2	owner	(48)
	(9)	5	guys	(19)	3	goodbye	(29)	2	car	(39)	2	playtime	(49)
	(10)	4	bit	(20)	3	helicopter	(30)	2	dog	(40)	2	poo	(50)
<hr/>													
1.3	(1)	20	kind	(11)	4	labour	(21)	3	hours	(31)	2	bags	(41)
	(2)	15	bit	(12)	4	minute	(22)	3	morning	(32)	2	bandit'	(42)
	(3)	6	something	(13)	3	body	(23)	3	night	(33)	2	birthday	(43)
	(4)	6	stuff	(14)	3	box	(24)	3	show	(34)	2	bra	(44)
	(5)	5	belly	(15)	3	christmas	(25)	3	things	(35)	2	breath	(45)
	(6)	5	god	(16)	3	coffee	(26)	3	update	(36)	2	cervix	(46)
	(7)	5	today	(17)	3	contractions	(27)	3	video	(37)	2	chips	(47)
	(8)	4	baby	(18)	3	day	(28)	2	anything	(38)	2	contraction	(48)
	(9)	4	case	(19)	3	everything	(29)	2	back	(39)	2	date	(49)
	(10)	4	channel	(20)	3	hospital	(30)	2	bag	(40)	2	fish	(50)

Appendix 15. Adjectives in the corpus

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	54	good	(11)	25	much	(21)	14	perfect	(31)	9	bad	(41)	8	interesting
(2)	44	cute	(12)	24	first	(22)	12	big	(32)	9	crazy	(42)	8	only
(3)	38	amazing	(13)	24	happy	(23)	12	few	(33)	9	illegal	(43)	7	better
(4)	38	beautiful	(14)	22	same	(24)	11	different	(34)	9	lovely	(44)	7	cutest
(5)	32	long	(15)	17	sure	(25)	11	thick	(35)	9	pregnant	(45)	7	easy
(6)	29	more	(16)	16	best	(26)	11	weird	(36)	9	short	(46)	7	frizzy
(7)	29	other	(17)	16	many	(27)	10	healthy	(37)	8	cool	(47)	7	helpful
(8)	27	new	(18)	15	old	(28)	10	liquid	(38)	8	curly	(48)	7	high
(9)	26	nice	(19)	14	great	(29)	10	messy	(39)	8	due	(49)	6	adorable
(10)	25	gorgeous	(20)	14	hard	(30)	10	next	(40)	8	funny	(50)		

Appendix 16. Adjectives used by videobloggers

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	33	good	(11)	10	hard	(21)	7	liquid	(31)	5	weird	(41)	3	chilling
(2)	24	other	(12)	9	big	(22)	7	old	(32)	4	best	(42)	3	clean
(3)	18	long	(13)	9	cute	(23)	6	crazy	(33)	4	better	(43)	3	delicious
(4)	17	more	(14)	9	different	(24)	6	funny	(34)	4	favourite	(44)	3	easy
(5)	17	nice	(15)	9	first	(25)	6	gorgeous	(35)	4	happy	(45)	3	exciting
(6)	16	like	(16)	8	cool	(26)	6	lovely	(36)	4	high	(46)	3	fine
(7)	15	sure	(17)	8	few	(27)	6	messy	(37)	4	kind	(47)	3	great
(8)	13	amazing	(18)	8	many	(28)	5	bad	(38)	4	last	(48)	3	healthy
(9)	11	much	(19)	8	new	(29)	5	short	(39)	4	okay	(49)		
(10)	11	same	(20)	7	interesting	(30)	5	thick	(40)	4	quick	(50)		

Appendix 17. Adjectives used by videobloggers in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	8	more	(11)	2	lovely	(21)	1	catwalk	(31)	1	messier	(41)	1	simple
	(2)	7	other	(12)	2	mental	(22)	1	clear	(32)	1	multiple	(42)	1	sleek
	(3)	5	good	(13)	2	nice	(23)	1	curly	(33)	1	next	(43)	1	small
	(4)	4	different	(14)	2	same	(24)	1	dead	(34)	1	only	(44)	1	struggling
	(5)	4	first	(15)	1	alternative	(25)	1	difficult	(35)	1	pale	(45)	1	super
	(6)	4	messy	(16)	1	best	(26)	1	easy	(36)	1	precise	(46)	1	sure
	(7)	3	long	(17)	1	better	(27)	1	few	(37)	1	pretty	(47)	1	tricky

	(8)	3	quick	(18)	1	big	(28)	1	frizzy	(38)	1	previous	(48)
	(9)	2	everyday	(19)	1	biggest	(29)	1	helpful	(39)	1	rubbish	(49)
	(10)	2	funny	(20)	1	bottom	(30)	1	high	(40)	1	scary	(50)
2.2	(1)	6	good	(11)	2	amazing	(21)	2	lumpy	(31)	1	able	(41)
	(2)	6	other	(12)	2	best	(22)	2	messy	(32)	1	amateur	(42)
	(3)	4	nice	(13)	2	better	(23)	2	much	(33)	1	celsius	(43)
	(4)	4	sure	(14)	2	cool	(24)	2	next	(34)	1	different	(44)
	(5)	3	big	(15)	2	crazy	(25)	2	pink	(35)	1	easy	(45)
	(6)	3	clean	(16)	2	creamy	(26)	2	proud	(36)	1	elasticky	(46)
	(7)	3	funny	(17)	2	cute	(27)	2	thick	(37)	1	exact	(47)
	(8)	3	happy	(18)	2	fine	(28)	2	thin	(38)	1	exciting	(48)
	(9)	3	lukewarm	(19)	2	hard	(29)	2	true	(39)	1	extra	(49)
	(10)	3	strong	(20)	2	kind	(30)	2	white	(40)	1	fancy	(50)
2.3	(1)	6	liquid	(11)	1	tricky	(21)	1	lip	(31)	1	short	(41)
	(2)	5	good	(12)	1	bottom	(22)	1	L'oreal	(32)	1	standard	(42)
	(3)	4	same	(13)	1	different	(23)	1	mac	(33)	1	thinner	(43)
	(4)	3	sure	(14)	1	down	(24)	1	many	(34)	1	time	(44)
	(5)	3	thick	(15)	1	dramatic	(25)	1	middle	(35)	1	wonky	(45)
	(6)	2	hard	(16)	1	favourite	(26)	1	next	(36)			(46)
	(7)	2	long	(17)	1	inner	(27)	1	obvious	(37)			(47)
	(8)	2	neutral	(18)	1	interested	(28)	1	open	(38)			(48)
	(9)	2	perfect	(19)	1	kind	(29)	1	rough	(39)			(49)
	(10)	2	thicker	(20)	1	left	(30)	1	routine	(40)			(50)

Appendix 18. Adjectives used by videobloggers in diary videoblogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
1.1	(1)	10	long	(11)	3	skinny	(21)	2	hard	(31)	1	best	(41)	1	dead
	(2)	5	good	(12)	3	taller	(22)	2	healthy	(32)	1	better	(42)	1	delicious
	(3)	5	interesting	(13)	3	weird	(23)	2	last	(33)	1	black	(43)	1	excited
	(4)	4	new	(14)	2	bad	(24)	2	much	(34)	1	busier	(44)	1	exciting
	(5)	4	same	(15)	2	cool	(25)	2	other	(35)	1	casual	(45)	1	first
	(6)	4	short	(16)	2	crazy	(26)	2	single	(36)	1	cheeky	(46)	1	front
	(7)	3	big	(17)	2	daily	(27)	2	sure	(37)	1	chilling	(47)	1	funny
	(8)	3	high	(18)	2	favourite	(28)	2	whole	(38)	1	classic	(48)	1	happy
	(9)	3	nice	(19)	2	few	(29)	1	actual	(39)	1	cold	(49)		
	(10)	3	old	(20)	2	garlicky	(30)	1	amazing	(40)	1	cute	(50)		
1.2	(1)	6	gorgeous	(11)	2	hard	(21)	1	deep	(31)	1	miniature	(41)	1	special
	(2)	5	cute	(12)	2	lovely	(22)	1	doggy	(32)	1	naughty	(42)	1	sweet
	(3)	4	good	(13)	2	much	(23)	1	exciting	(33)	1	outside	(43)	1	total
	(4)	3	amazing	(14)	2	nice	(24)	1	fairy	(34)	1	own	(44)	1	usual
	(5)	3	great	(15)	2	old	(25)	1	finished	(35)	1	precious	(45)	1	wet
	(6)	3	new	(16)	2	other	(26)	1	huge	(36)	1	ready	(46)		
	(7)	2	bad	(17)	2	shaded	(27)	1	hungry	(37)	1	red	(47)		
	(8)	2	blowing	(18)	2	sleepy	(28)	1	left	(38)	1	separate	(48)		
	(9)	2	delicious	(19)	2	sure	(29)	1	magical	(39)	1	sooty	(49)		
	(10)	2	first	(20)	1	chilling	(30)	1	many	(40)	1	sorry	(50)		
1.3	(1)	8	good	(11)	2	big	(21)	1	angry	(31)	1	dismal	(41)	1	gross
	(2)	7	amazing	(12)	2	comfortable	(22)	1	bad	(32)	1	easy	(42)	1	handy
	(3)	6	nice	(13)	2	crazy	(23)	1	black	(33)	1	emotional	(43)	1	healthy
	(4)	4	cool	(14)	2	due	(24)	1	bottom	(34)	1	energetic	(44)	1	intense

(5)	4	few	(15)	2	early	(25)	1	chilling	(35)	1	enough	(45)	1	interested
(6)	4	many	(16)	2	hard	(26)	1	closer	(36)	1	favourable	(46)	1	kind
(7)	4	more	(17)	2	interesting	(27)	1	cosy	(37)	1	fine	(47)	1	lazy
(8)	3	different	(18)	2	last	(28)	1	cute	(38)	1	first	(48)	1	lip
(9)	3	long	(19)	2	lovely	(29)	1	dark	(39)	1	full	(49)		
(10)	3	sure	(20)	2	red	(30)	1	difficult	(40)	1	fussy	(50)		

Appendix 19. Adverbs in the corpus

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	303	just	(11)	42	yeah	(21)	23	even	(31)	14	long	(41)	9	already
(2)	128	really	(12)	41	well	(22)	23	more	(32)	14	never	(42)	9	around
(3)	99	't	(13)	34	all	(23)	22	again	(33)	14	off	(43)	9	better
(4)	95	now	(14)	33	very	(24)	22	also	(34)	12	anyway	(44)	9	else
(5)	89	not	(15)	32	too	(25)	21	pretty	(35)	12	definitely	(45)	9	only
(6)	78	then	(16)	31	there	(26)	19	quite	(36)	12	literally	(46)	9	right
(7)	67	up	(17)	30	down	(27)	16	as	(37)	12	though	(47)	8	ago
(8)	47	here	(18)	29	always	(28)	16	maybe	(38)	11	absolutely	(48)	8	basically
(9)	47	out	(19)	27	actually	(29)	15	ever	(39)	11	that	(49)		
(10)	46	much	(20)	25	back	(30)	15	probably	(40)	10	about	(50)		

Appendix 20. Adverbs used by videobloggers

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	262	just	(11)	30	there	(21)	15	more	(31)	8	about	(41)	7	usually
(2)	94	really	(12)	24	much	(22)	14	down	(32)	8	basically	(42)	6	already
(3)	87	not/t	(13)	23	actually	(23)	14	maybe	(33)	8	off	(43)	6	definitely
(4)	68	then	(14)	19	again	(24)	13	as	(34)	8	pretty	(44)	6	in
(5)	60	now	(15)	18	all	(25)	13	too	(35)	8	right	(45)	6	long
(6)	50	up	(16)	18	always	(26)	12	anyway	(36)	8	that	(46)	6	obviously
(7)	42	yeah	(17)	18	quite	(27)	11	down	(37)	8	though	(47)	6	slightly
(8)	33	well	(18)	17	also	(28)	10	even	(38)	7	better	(48)		
(9)	32	out	(19)	17	back	(29)	9	around	(39)	7	literally	(49)		
(10)	31	here	(20)	16	very	(30)	9	probably	(40)	7	soon	(50)		

Appendix 21. Adverbs used by videobloggers in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	21	just	(11)	5	more	(21)	3	pretty	(31)	2	that	(41)	1	ever
	(2)	14	then	(12)	5	very	(22)	3	slightly	(32)	2	through	(42)	1	far
	(3)	9	there	(13)	4	always	(23)	2	already	(33)	2	upside	(43)	1	generally
	(4)	8	again	(14)	4	too	(24)	2	also	(34)	1	apart	(44)	1	highly
	(5)	7	up	(15)	3	all	(25)	2	before	(35)	1	as	(45)	1	in
	(6)	6	actually	(16)	3	around	(26)	2	literally	(36)	1	away	(46)	1	kind
	(7)	6	not	(17)	3	back	(27)	2	maybe	(37)	1	better	(47)	1	little
	(8)	6	quite	(18)	3	down	(28)	2	much	(38)	1	definitely	(48)	1	long
	(9)	6	really	(19)	3	now	(29)	2	once	(39)	1	easy	(49)		
	(10)	5	down	(20)	3	out	(30)	2	over	(40)	1	else	(50)		
2.2	(1)	58	just	(11)	6	up	(21)	2	always	(31)	2	sometimes	(41)	1	completely
	(2)	32	now	(12)	5	well	(22)	2	around	(32)	2	too	(42)	1	down
	(3)	23	really	(13)	4	much	(23)	2	aside	(33)	1	already	(43)	1	down
	(4)	23	't	(14)	4	together	(24)	2	back	(34)	1	also	(44)	1	earlier
	(5)	17	not	(15)	3	again	(25)	2	definitely	(35)	1	anyway	(45)	1	else

	(6)	11	then	(16)	3	almost	(26)	2	kind	(36)	1	anywhere	(46)	1	even
	(7)	10	here	(17)	3	quite	(27)	2	maybe	(37)	1	apart	(47)	1	ever
	(8)	7	there	(18)	3	right	(28)	2	off	(38)	1	as	(48)	1	fast
	(9)	6	actually	(19)	2	about	(29)	2	otherwise	(39)	1	away	(49)		
	(10)	6	out	(20)	2	all	(30)	2	pretty	(40)	1	basically	(50)		
2.3	(1)	31	just	(11)	4	as	(21)	2	hopefully	(31)	1	anyway	(41)	1	inside
	(2)	17	then	(12)	4	very	(22)	2	now	(32)	1	better	(42)	1	inwards
	(3)	8	out	(13)	3	back	(23)	2	obviously	(33)	1	down	(43)	1	less
	(4)	8	really	(14)	3	even	(24)	2	sometimes	(34)	1	enough	(44)	1	longer
	(5)	7	yeah	(15)	3	exactly	(25)	2	sorry	(35)	1	especially	(45)	1	outwards
	(6)	6	here	(16)	3	more	(26)	2	there	(36)	1	far	(46)	1	personally
	(7)	6	kind	(17)	3	much	(27)	1	about	(37)	1	further	(47)	1	pretty
	(8)	5	not	(18)	3	well	(28)	1	actually	(38)	1	halfway	(48)	1	quite
	(9)	5	up	(19)	2	always	(29)	1	again	(39)	1	heavily	(49)		
	(10)	5	usually	(20)	2	down	(30)	1	also	(40)	1	in	(50)		

Appendix 22. Adverbs used by videobloggers in diary videoblogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
1.1	(1)	47	just	(11)	6	also	(21)	4	quite	(31)	2	as	(41)	2	probably
	(2)	19	really	(12)	6	always	(22)	4	there	(32)	2	asleep	(42)	2	ready
	(3)	18	not	(13)	6	then	(23)	4	though	(33)	2	basically	(43)	2	right
	(4)	17	up	(14)	5	even	(24)	3	back	(34)	2	better	(44)	2	sooner
	(5)	8	much	(15)	5	off	(25)	3	down	(35)	2	down	(45)	2	't
	(6)	8	now	(16)	5	out	(26)	3	ever	(36)	2	either	(46)	2	that
	(7)	8	well	(17)	4	again	(27)	3	kind	(37)	2	exactly	(47)	2	too
	(8)	7	actually	(18)	4	here	(28)	3	long	(38)	2	fast	(48)	2	very
	(9)	7	yeah	(19)	4	literally	(29)	3	more	(39)	2	most	(49)	1	about
	(10)	6	all	(20)	4	maybe	(30)	3	soon	(40)	2	never	(50)		
1.2	(1)	33	just	(11)	4	all	(21)	2	apparently	(31)	1	alone	(41)	1	down
	(2)	13	really	(12)	4	much	(22)	2	around	(32)	1	already	(42)	1	downstairs
	(3)	7	here	(13)	4	too	(23)	2	basically	(33)	1	alright	(43)	1	else
	(4)	7	now	(14)	4	very	(24)	2	better	(34)	1	anywhere	(44)	1	fast
	(5)	6	not	(15)	4	well	(25)	2	everywhere	(35)	1	apart	(45)	1	first
	(6)	5	out	(16)	3	also	(26)	2	only	(36)	1	around	(46)	1	in
	(7)	5	then	(17)	3	though	(27)	2	otherwise	(37)	1	as	(47)	1	indoors
	(8)	5	there	(18)	3	yet	(28)	2	that	(38)	1	away	(48)	1	literally
	(9)	5	up	(19)	2	always	(29)	2	on	(39)	1	back	(49)	1	maybe
	(10)	5	yeah	(20)	2	anyway	(30)	1	again	(40)	1	certainly	(50)		
1.3	(1)	72	just	(11)	5	maybe	(21)	3	around	(31)	2	below	(41)	1	after
	(2)	25	really	(12)	5	out	(22)	3	basically	(32)	2	definitely	(42)	1	ago
	(3)	21	yeah	(13)	5	probably	(23)	3	inside	(33)	2	down	(43)	1	almost
	(4)	15	then	(14)	4	also	(24)	3	much	(34)	2	first	(44)	1	already
	(5)	13	well	(15)	4	as	(25)	3	quite	(35)	2	hopefully	(45)	1	alright
	(6)	9	not	(16)	4	down	(26)	3	sorry	(36)	2	long	(46)	1	apart
	(7)	8	now	(17)	4	here	(27)	3	there	(37)	2	obviously	(47)	1	apparently
	(8)	8	up	(18)	3	about	(28)	2	again	(38)	2	right	(48)	1	badly
	(9)	7	anyway	(19)	3	actually	(29)	2	always	(39)	2	slightly	(49)	1	better
	(10)	5	back	(20)	3	all	(30)	2	before	(40)	2	soon	(50)		

Appendix 23. Verbs in the corpus

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	292	is	(11)	88	are	(21)	45	know	(31)	25	am	(41)	20	let
(2)	185	do	(12)	79	go	(22)	42	been	(32)	25	has	(42)	20	making
(3)	159	going	(13)	74	look	(23)	41	've	(33)	24	does	(43)	19	were
(4)	132	have	(14)	66	think	(24)	63	like	(34)	24	thank	(44)	18	want
(5)	131	's	(15)	60	want	(25)	38	see	(35)	23	done	(45)	16	wanted
(6)	111	was	(16)	58	got	(26)	35	had	(36)	22	say	(46)	15	come
(7)	107	'm	(17)	56	know	(27)	34	watching	(37)	22	take	(47)	15	wait
(8)	105	be	(18)	52	looks	(28)	33	did	(38)	22	thought	(48)	14	cut
(9)	93	get	(19)	49	make	(29)	32	doing	(39)	21	said	(49)	14	getting
(10)	90	love	(20)	47	're	(30)	29	put	(40)	20	feel	(50)	14	keep

Appendix 24. Verbs used by videobloggers

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	147	is	(11)	54	'm	(21)	26	love	(31)	16	done	(41)	12	making
(2)	138	going	(12)	52	think	(22)	25	put	(32)	16	feel	(42)	12	trying
(3)	62	was	(13)	48	got	(23)	25	see	(33)	15	say	(43)	12	want
(4)	60	do	(14)	46	know	(24)	23	been	(34)	14	has	(44)	11	hope
(5)	58	go	(15)	44	have	(25)	23	doing	(35)	14	let	(45)	10	come
(6)	57	get	(16)	43	want	(26)	23	have	(36)	14	look	(46)	10	does
(7)	56	be	(17)	39	look	(27)	20	had	(37)	14	thought	(47)	10	got
(8)	56	's	(18)	35	are	(28)	18	looks	(38)	13	did	(48)	10	're
(9)	55	like	(19)	30	know	(29)	18	take	(39)	13	using	(49)	10	show
(10)	54	do	(20)	30	make	(30)	18	've	(40)	12	get	(50)	10	wait

Appendix 25. Verbs used by videobloggers in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	28	do	(11)	6	done	(21)	3	gives	(31)	2	hope	(41)	2	watching
	(2)	21	is	(12)	5	know	(22)	3	go	(32)	2	let	(42)	1	add
	(3)	10	have	(13)	5	's	(23)	3	got	(33)	2	pin	(43)	1	admit
	(4)	9	be	(14)	4	did	(24)	3	had	(34)	2	protect	(44)	1	asking
	(5)	9	doing	(15)	4	going	(25)	3	like	(35)	2	spray	(45)	1	backcomb
	(6)	9	get	(16)	4	looks	(26)	3	look	(36)	2	take	(46)	1	bothered
	(7)	9	take	(17)	4	want	(27)	3	see	(37)	2	takes	(47)	1	break
	(8)	8	think	(18)	3	curl	(28)	3	tend	(38)	2	twist	(48)	1	brightened
	(9)	8	using	(19)	3	curling	(29)	2	attempted	(39)	2	used	(49)	1	brushing
	(10)	6	bring	(20)	3	give	(30)	2	dry	(40)	2	was	(50)	1	burn
2.2	(1)	51	going	(11)	12	like	(21)	6	love	(31)	3	come	(41)	3	wait
	(2)	51	'm	(12)	11	want	(22)	6	making	(32)	3	decorate	(42)	3	want
	(3)	33	's	(13)	8	go	(23)	6	take	(33)	3	looking	(43)	3	wash
	(4)	29	is	(14)	8	have	(24)	5	pour	(34)	3	made	(44)	2	activate
	(5)	28	do	(15)	7	got	(25)	4	kneading	(35)	3	pull	(45)	2	chopped
	(6)	22	make	(16)	7	re	(26)	4	makes	(36)	3	say	(46)	2	does
	(7)	17	've	(17)	6	been	(27)	4	think	(37)	3	see	(47)	2	doing
	(8)	14	be	(18)	6	has	(28)	4	throw	(38)	3	start	(48)	2	feel
	(9)	14	get	(19)	6	have	(29)	4	was	(39)	3	tear	(49)	2	freeze

	(10)	13	put	(20)	6	look	(30)	3	baking	(40)	3	use	(50)	2	grab
2.3	(1)	22	is	(11)	5	done	(21)	3	making	(31)	2	go	(41)	2	want
	(2)	11	going	(12)	4	do	(22)	3	put	(32)	2	like	(42)	1	are
	(3)	10	do	(13)	4	feel	(23)	3	think	(33)	2	love	(43)	1	back
	(4)	9	know	(14)	4	hope	(24)	3	using	(34)	2	pull	(44)	1	been
	(5)	8	go	(15)	4	looks	(25)	2	close	(35)	2	put	(45)	1	bring
	(6)	7	be	(16)	4	make	(26)	2	doing	(36)	2	're	(46)	1	bringing
	(7)	7	look	(17)	4	use	(27)	2	draw	(37)	2	's	(47)	1	changes
	(8)	7	bring	(18)	3	get	(28)	2	explain	(38)	2	show	(48)	1	decide
	(9)	7	see	(19)	3	got	(29)	2	extending	(39)	2	start	(49)	1	drag
	(10)	6	want	(20)	3	have	(30)	2	gets	(40)	2	uses	(50)	1	enjoyed

Appendix 26. Verbs used by videobloggers in diary videoblogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
1.1	(1)	34	going	(11)	14	have	(21)	7	feel	(31)	4	seen	(41)	3	has
	(2)	30	is	(12)	13	want	(22)	5	cut	(32)	4	think	(42)	3	hate
	(3)	25	do	(13)	10	get	(23)	5	opens	(33)	4	thought	(43)	3	loves
	(4)	24	look	(14)	10	love	(24)	5	say	(34)	4	watching	(44)	3	make
	(5)	23	got	(15)	10	's	(25)	4	did	(35)	3	been	(45)	3	mean
	(6)	23	was	(16)	9	go	(26)	4	doing	(36)	3	bought	(46)	3	trying
	(7)	19	like	(17)	9	see	(27)	4	keep	(37)	3	end	(47)	3	wanted
	(8)	17	know	(18)	8	be	(28)	4	looks	(38)	3	feels	(48)	3	watch
	(9)	17	think	(19)	8	know	(29)	4	put	(39)	3	gone	(49)	2	being
	(10)	14	are	(20)	8	let	(30)	4	say	(40)	3	had	(50)	2	come
1.2	(1)	23	is	(11)	6	go	(21)	3	has	(31)	2	cuddling	(41)	2	love
	(2)	21	going	(12)	6	look	(22)	3	hope	(32)	2	did	(42)	2	make
	(3)	17	have	(13)	6	say	(23)	3	know	(33)	2	doing	(43)	2	meeting
	(4)	13	get	(14)	5	does	(24)	3	play	(34)	2	driving	(44)	2	say
	(5)	12	was	(15)	5	got	(25)	3	put	(35)	2	enjoyed	(45)	2	squashed
	(6)	10	come	(16)	5	like	(26)	3	said	(36)	2	give	(46)	2	started
	(7)	10	love	(17)	4	be	(27)	3	smell	(37)	2	gone	(47)	2	stinks
	(8)	7	are	(18)	3	been	(28)	3	want	(38)	2	having	(48)	2	think
	(9)	7	had	(19)	3	done	(29)	2	cried	(39)	2	keep	(49)	2	took
	(10)	7	do	(20)	3	eat	(30)	2	crying	(40)	2	looks	(50)	2	trying
1.3	(1)	31	know	(11)	10	been	(21)	5	feel	(31)	3	seem	(41)	2	excited
	(2)	22	is	(12)	9	have	(22)	5	like	(32)	3	show	(42)	2	explain
	(3)	21	was	(13)	9	like	(23)	5	wait	(33)	3	stop	(43)	2	feels
	(4)	18	think	(14)	7	are	(24)	4	doing	(34)	3	want	(44)	2	filming
	(5)	17	get	(15)	7	wanted	(25)	4	look	(35)	3	were	(45)	2	goes
	(6)	17	going	(16)	6	had	(26)	4	said	(36)	2	beingg	(46)	2	has
	(7)	14	be	(17)	6	's	(27)	3	eat	(37)	2	comes	(47)	2	heard
	(8)	14	got	(18)	6	thought	(28)	3	getting	(38)	2	coming	(48)	2	keeping
	(9)	13	go	(19)	6	trying	(29)	3	having	(39)	2	did	(49)	2	looks
	(10)	12	do	(20)	6	want	(30)	3	put	(40)	2	distracting	(50)	2	makes

Appendix 27. Modal verbs in the corpus

No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	71	can	(6)	18	might	(11)	4	would
(2)	44	will	(7)	18	should	(12)	3	may
(3)	39	would	(8)	10	'll	(13)	2	cannot
(4)	26	can't	(9)	5	must	(14)	1	need
(5)	21	could	(10)	4	'd	(15)	1	shall

Appendix 28. Modal verbs used by videobloggers

No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	35	can	(5)	12	could	(9)	3	wouldn't
(2)	26	will	(6)	8	should	(10)	1	must
(3)	14	might	(7)	5	can't	(11)	1	need
(4)	13	would	(8)	4	'll	(12)	1	shall

Appendix 29. Modal verbs used by videobloggers in tutorials

1.1			1.2			1.3		
No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	5	can	(1)	10	will	(1)	8	can
(2)	3	will	(2)	7	can	(2)	2	might
(3)	2	might	(3)	6	should	(3)	1	would
(4)	1	could	(4)	4	can't	(4)		
(5)	1	must	(5)	4	'll	(5)		
(6)	1	shall	(6)	3	wouldn't	(6)		
(7)	1	should	(7)	2	could	(7)		
(8)	1	would	(8)	2	would	(8)		
(9)			(9)	1	might	(9)		

Appendix 30. Modal verbs used by videobloggers in diary videoblogs

1.1			1.2			1.3		
No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	10	will	(1)	4	might	(1)	6	can
(2)	8	can	(2)	1	can	(2)	5	might
(3)	6	could	(3)	1	need	(3)	3	could
(4)	6	would	(4)			(4)	3	will
(5)	1	can't	(5)			(5)	3	would
(6)	1	should	(6)			(6)		

Appendix 31. Pronouns and determiners used by videobloggers in tutorials

1.1			1.2			1.3					
No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	77	it	(1)	1	myself	(1)	122	i	(1)	4	they
(2)	61	i	(2)	1	they	(2)	106	it	(2)	1	he
(3)	46	you	(3)	1	yourself	(3)	54	you	(3)	1	him
(4)	19	my	(4)			(4)	45	my	(4)	1	its
(5)	16	your	(5)			(5)	16	your	(5)	1	myself
(6)	9	me	(6)			(6)	12	we	(6)		1 me
(7)	4	all	(7)			(7)	7	them	(7)		1 them

(8)	4	them	(8)	(8)	5	me	(8)	(8)
(9)	3	we	(9)	(9)	5	our	(9)	(9)
(10)	1	itself	(10)	(10)	4	all	(10)	(10)

Appendix 32. Pronouns and determiners used by videobloggers in diary videoblogs

1.1			1.2			1.3		
No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	167	i	(11)	5	all	(11)	3	one
(2)	81	it	(12)	5	he	(12)	3	they
(3)	74	you	(13)	5	his	(13)	3	your
(4)	42	my	(14)	4	them	(14)	2	all
(5)	17	me	(15)	3	their	(15)	2	he
(6)	12	your	(16)	2	her	(16)	1	his
(7)	10	we	(17)	2	its	(17)	1	them
(8)	8	she	(18)	2	myself	(18)		
(9)	7	him	(19)	1	mine	(19)		
(10)	7	they	(20)	1	one	(20)		

Appendix 33. Use of syntactic structures and illocutionary acts used by videobloggers in tutorials based on primary and secondary speech acts, topic and number of words

	T2.1						T2.						T2.3					
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words		
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total
<i>Syntactic</i>																		
Imperative	16	0	16	294	0	294	18	0	18	192	0	192	2	0	2	23	0	23
Yes-No interrogative	1	0	1	5	0	5	2	0	2	18	0	18	0	0	0	0	0	0
Wh-interrogative	0	0	0	0	0	0	2	0	2	11	0	11	0	0	0	0	0	0
Exclamatory	15	8	23	79	12	91	36	10	46	209	24	233	3	2	5	3	2	5
Declarative	64	29	93	974	325	1299	128	28	156	1783	192	1975	51	14	65	1078	191	1269
Total	96	37	133	1352	337	1689	186	38	224	2213	216	2429	56	16	72	1104	193	1297
<i>Illocutionary</i>																		
Directive	22	1	23	407	7	414	33	0	33	389	0	389	6	2	8	88	29	117
Yes-No question	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Wh-question	0	0	0	0	0	0	2	0	2	11	0	11	0	0	0	0	0	0
Expressive	24	10	34	126	14	140	47	17	64	294	27	321	15	6	21	169	7	176
Representative	45	26	71	715	316	1031	69	20	89	905	178	1083	28	8	36	735	157	892
Commissive	5	0	5	104	0	104	35	1	36	614	11	625	7	0	7	112	0	112
Total	96	37	133	1352	337	1689	186	38	224	2213	216	2429	56	16	72	1104	193	1297

	T2.1					T2.2					T2.3				
	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Imperative	16	0	0	0	16	18	0	0	0	18	2	0	0	0	2
Yes-No interrogative	1	0	0	0	1	2	0	0	0	2	0	0	0	0	0
Wh-interrogative	0	0	0	0	0	2	0	0	0	2	0	0	0	0	0

Exclamatory	23	0	0	0	23	46	0	0	0	46	5	0	0	0	5
Declarative	72	8	0	13	93	155	0	0	1	156	57	0	0	8	65
Total	112	8	0	13	133	223	0	0	1	224	64	0	0	8	72

Illocutionary

Directive	23	0	0	0	23	32	0	0	1	33	8	0	0	0	8
Yes-No question	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Wh-question	0	0	0	0	0	2	0	0	0	2	0	0	0	0	0
Expressive	30	0	0	4	34	64	0	0	0	64	18	0	0	3	21
Representative	54	8	0	9	71	89	0	0	0	89	32	0	0	4	36
Commissive	5	0	0	0	5	36	0	0	0	36	6	0	0	1	7
Total	112	8	0	13	133	223	0	0	1	224	64	0	0	8	72

	T2.1					T2.2					T2.3				
<i>Syntactic</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Imperative	294	0	0	0	294	192	0	0	0	192	23	0	0	0	23
Yes-No interrogative	5	0	0	0	5	18	0	0	0	18	0	0	0	0	0
Wh-interrogative	0	0	0	0	0	11	0	0	0	11	0	0	0	0	0
Exclamatory	91	0	0	0	91	233	0	0	0	233	5	0	0	0	5
Declarative	1038	88	0	173	1299	1970	0	0	5	1975	1170	0	0	99	1269
Total	1428	88	0	173	1689	2424	0	0	5	2429	1198	0	0	99	1297

Illocutionary

Directive	414	0	0	0	414	384	0	0	5	389	117	0	0	0	117
Yes-No question	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Wh-question	0	0	0	0	0	11	0	0	0	11	0	0	0	0	0
Expressive	121	0	0	19	140	321	0	0	0	321	143	0	0	33	176
Representative	789	88	0	154	1031	1083	0	0	0	1083	838	0	0	54	892
Commissive	104	0	0	0	104	625	0	0	0	625	100	0	0	12	112
Total	1428	88	0	173	1689	2424	0	0	5	2429	1198	0	0	99	1297

	T2.1					T2.2					T2.3				
<i>Primary</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Acknowledge	0	0	0	0	0	3	0	0	0	3	2	0	0	0	2
Alert/Identify	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Correct	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
(Self-)Praise	3	0	0	0	3	5	0	0	0	5	0	0	0	0	0
Opine	10	2	0	2	14	15	0	0	0	15	4	0	0	2	6
Inform	33	0	0	7	40	97	0	0	0	97	30	0	0	5	35
Query/Check	1	0	0	0	1	2	0	0	0	2	0	0	0	0	0
Question	0	0	0	0	0	2	0	0	0	2	0	0	0	0	0
Suggest/Challenge	21	0	0	1	22	30	0	0	1	31	4	0	0	0	4
Thank	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Apologise	0	0	0	0	0	1	0	0	0	1	1	0	0	0	1
Wish/Hope	3	0	0	0	3	2	0	0	0	2	5	0	0	0	5
React	8	0	0	1	9	23	0	0	0	23	1	0	0	0	1
Greet/Farewell	2	0	0	0	2	4	0	0	0	4	2	0	0	0	2
Total	83	2	0	11	96	184	0	0	1	185	49	0	0	7	56

Secondary																
Alert/Identify	3	0	0	0	3	5	0	0	0	5	2	0	0	0	2	
Acknowledge	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Emphasise	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Justify	15	6	0	1	22	19	0	0	0	19	7	0	0	0	7	
Preface/Uptake	3	0	0	1	4	6	0	0	0	6	6	0	0	1	7	
Quote	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	
React	5	0	0	0	5	9	0	0	0	9	0	0	0	0	0	
Greet/Farewell	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0	
Sign	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Total	29	6	0	2	37	39	0	0	0	39	15	0	0	1	16	
					133					224					72	

	T2.1					T2.2					T2.3				
<i>Primary</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Acknowledge	0	0	0	0	0	12	0	0	0	12	3	0	0	0	3
Alert/Identify	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Correct	19	0	0	0	19	0	0	0	0	0	0	0	0	0	0
(Self-)Praise	5	0	0	0	5	24	0	0	0	24	0	0	0	0	0
Opine	98	26	0	13	137	134	0	0	0	134	69	0	0	24	93
Inform	555	0	0	138	693	1461	0	0	0	1461	773	0	0	74	847
Query/Check	5	0	0	0	5	18	0	0	0	18	0	0	0	0	0
Question	0	0	0	0	0	11	0	0	0	11	0	0	0	0	0
Suggest/Challenge	389	0	0	4	393	369	0	0	5	374	64	0	0	0	64
Thank	3	0	0	0	3	0	0	0	0	0	0	0	0	0	0
Apologise	0	0	0	0	0	8	0	0	0	8	1	0	0	0	1
Wish/Hope	31	0	0	0	31	28	0	0	0	28	79	0	0	0	79
React	52	0	0	5	57	132	0	0	0	132	15	0	0	0	15
Greet/Farewell	9	0	0	0	9	5	0	0	0	5	2	0	0	0	2
Total	1166	26	0	160	1352	2202	0	0	5	2207	1006	0	0	98	1104
<i>Secondary</i>															
Alert/Identify	3	0	0	0	3	9	0	0	0	9	2	0	0	0	2
Acknowledge	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Emphasise	6	0	0	0	6	0	0	0	0	0	0	0	0	0	0
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Justify	185	62	0	12	259	197	0	0	0	197	182	0	0	0	182
Preface/Uptake	3	0	0	1	4	7	0	0	0	7	8	0	0	1	9
Quote	55	0	0	0	55	0	0	0	0	0	0	0	0	0	0
React	9	0	0	0	9	9	0	0	0	9	0	0	0	0	0
Greet/Farewell	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Sign	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	262	62	0	13	337	222	0	0	0	222	192	0	0	1	193
					1689					2429					1297

Appendix 34. Use of syntactic structures and illocutionary acts used by videobloggers in diary videoblogs based on primary and secondary speech acts, topic and number of words

	D1.1						D1.2						D1.3					
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words		
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total
<i>Syntactic</i>																		
Imperative	35	0	35	173	0	173	28	0	28	78	0	78	4	0	4	22	0	22
Yes-No interrogative	18	0	18	100	0	100	21	5	26	70	7	77	5	0	5	17	0	17
Wh-interrogative	12	0	12	65	0	65	5	1	6	22	2	24	4	0	4	18	0	18
Exclamatory	77	22	99	334	61	395	45	17	62	151	19	170	29	12	41	105	14	119
Declarative	186	51	237	2219	317	2536	140	58	198	1052	301	1353	140	59	199	2047	422	2469
Total	328	73	401	2891	378	3269	239	81	320	1373	329	1702	182	71	253	2209	436	2645

<i>Illocutionary</i>																		
Directive	38	0	38	216	0	216	29	0	29	80	0	80	3	0	3	16	0	16
Yes-No question	18	0	18	100	0	100	21	0	21	70	0	70	6	0	6	23	0	23
Wh-question	12	0	12	65	0	65	5	0	5	22	0	22	4	0	4	18	0	18
Expressive	94	40	134	576	140	716	66	32	98	273	64	337	63	45	108	473	66	539
Representative	155	31	186	1830	209	2039	101	47	148	719	247	966	85	25	110	1429	346	1775
Commissive	11	2	13	104	29	133	17	2	19	209	18	227	21	1	22	250	24	274
Total	328	73	401	2891	378	3269	239	81	320	1373	329	1702	182	71	253	2209	436	2645

	D1.1						D1.2						D1.3					
	A-S/P	App	Per	Pos	Total		A-S/P	App	Per	Pos	Total		A-S/P	App	Per	Pos	Total	
<i>Syntactic</i>																		
Imperative	22	6	0	7	35		16	0	0	12	28		3	0	0	1	4	
Yes-No interrogative	12	5	0	1	18		9	0	0	17	26		3	0	0	2	5	
Wh-interrogative	8	4	0	0	12		4	0	0	2	6		1	0	0	3	4	
Exclamatory	74	14	0	11	99		31	0	0	31	62		30	1	0	10	41	
Declarative	139	55	0	43	237		116	0	1	81	198		139	0	2	58	199	
Total	255	84	0	62	401		176	0	1	143	320		176	1	2	74	253	

<i>Illocutionary</i>																		
Directive	26	4	0	8	38		17	0	0	12	29		2	0	0	1	3	
Yes-No question	12	5	0	1	18		7	0	0	14	21		4	0	0	2	6	
Wh-question	8	4	0	0	12		3	0	0	2	5		1	0	0	3	4	
Expressive	81	31	0	22	134		50	0	1	47	98		74	1	1	32	108	
Representative	115	40	0	31	186		81	0	0	67	148		74	0	1	35	110	
Commissive	13	0	0	0	13		18	0	0	1	19		21	0	0	1	22	
Total	255	84	0	62	401		176	0	1	143	320		176	1	2	74	253	

	D1.1						D1.2						D1.3					
	A-S/P	App	Per	Pos	Total		A-S/P	App	Per	Pos	Total		A-S/P	App	Per	Pos	Total	
<i>Syntactic</i>																		
Imperative	102	42	0	29	173		51	0	0	27	78		14	0	0	8	22	
Yes-No interrogative	77	21	0	2	100		35	0	0	42	77		9	0	0	8	17	
Wh-interrogative	40	25	0	0	65		15	0	0	9	24		4	0	0	14	18	
Exclamatory	300	52	0	43	395		89	0	0	81	170		69	7	0	43	119	

Declarative	1428	440	0	668	2536	930	0	3	420	1353	1673	0	26	770	2469
Total	1947	580	0	742	3269	1120	0	3	579	1702	1769	7	26	843	2645
<i>Illocutionary</i>															
Directive	158	19	0	39	216	53	0	0	27	80	8	0	0	8	16
Yes-No question	77	21	0	2	100	31	0	0	39	70	15	0	0	8	23
Wh-question	40	25	0	0	65	13	0	0	9	22	4	0	0	14	18
Expressive	484	150	0	82	716	204	0	3	130	337	370	7	9	153	539
Representative	1055	365	0	619	2039	600	0	0	366	966	1111	0	17	647	1775
Commissive	133	0	0	0	133	219	0	0	8	227	261	0	0	13	274
Total	1947	580	0	742	3269	1120	0	3	579	1702	1769	7	26	843	2645

	D1.1					D1.2					D1.3					
Primary	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	
Acknowledge	22	8	0	1	31	22	0	0	11	33	5	0	0	1	6	
Alert/Identify	1	0	0	0	1	0	0	0	5	5	0	0	0	0	0	
(Self-)Correct	4	1	0	0	5	1	0	0	0	1	0	0	0	0	0	
(Self-)Praise	1	7	0	0	8	3	0	1	14	18	0	0	0	1	1	
Opine	27	20	0	11	58	7	0	0	8	15	18	0	0	12	30	
Inform	77	15	0	19	111	56	0	0	26	82	60	0	2	24	86	
Query/Check	13	5	0	1	19	6	0	0	13	19	4	0	0	2	6	
Question	7	4	0	0	11	4	0	0	1	5	1	0	0	3	4	
Suggest/Challenge	24	5	0	8	37	17	0	0	10	27	2	0	0	1	3	
Thank	3	0	0	0	3	0	0	0	0	0	0	0	0	1	1	
Apologise	0	0	0	0	0	1	0	0	0	1	2	0	0	0	2	
Wish/Hope	2	0	0	2	4	3	0	0	0	3	2	0	0	3	5	
React	20	10	0	5	35	12	0	0	13	25	16	1	0	14	31	
Greet/Farewell	5	0	0	0	5	3	0	0	3	6	7	0	0	0	7	
Total	206	75	0	47	328	135	0	1	104	240	117	1	2	62	182	
Secondary																
Alert/Identify	5	1	0	0	6	12	0	0	15	27	2	0	0	0	2	
Acknowledge	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1	
Emphasise	0	0	0	0	0	0	0	0	1	1	0	0	0	0	0	
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Justify	21	3	0	3	27	15	0	0	9	24	22	0	0	2	24	
Preface/Uptake	14	3	0	6	23	4	0	0	3	7	20	0	0	8	28	
Quote	0	1	0	1	2	0	0	0	0	0	0	0	0	0	0	
React	9	1	0	5	15	10	0	0	11	21	14	0	0	2	16	
Greet/Farewell	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Sign	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Total	49	9	0	15	73	41	0	0	39	80	59	0	0	12	71	
					401						320					253

	D1.1					D1.2					D1.3				
<i>Primary</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Acknowledge	45	18	0	1	64	37	0	0	25	62	22	0	0	2	24
Alert/Identify	2	0	0	0	2	0	0	0	9	9	0	0	0	0	0

(Self-)Correct	38	2	0	0	40	7	0	0	0	7	0	0	0	0	0
(Self-)Praise	9	35	0	0	44	16	0	3	67	86	0	0	0	5	5
Opine	332	230	0	125	687	53	0	0	47	100	255	0	0	125	380
Inform	809	148	0	477	1434	629	0	0	216	845	960	0	26	539	1525
Query/Check	81	18	0	2	101	17	0	0	36	53	15	0	0	8	23
Question	36	28	0	0	64	27	0	0	5	32	4	0	0	14	18
Suggest/Challenge	149	32	0	39	220	53	0	0	24	77	8	0	0	8	16
Thank	16	0	0	0	16	0	0	0	0	0	0	0	0	6	6
Apologise	0	0	0	0	0	1	0	0	0	1	2	0	0	0	2
Wish/Hope	20	0	0	10	30	24	0	0	0	24	27	0	0	15	42
React	115	40	0	26	181	45	0	0	31	76	78	7	0	74	159
Greet/Farewell	8	0	0	0	8	3	0	0	3	6	9	0	0	0	9
Total	1660	551	0	680	2891	912	0	3	463	1378	1380	7	26	796	2209
<i>Secondary</i>															
Alert/Identify	5	1	0	0	6	14	0	0	15	29	2	0	0	0	2
Acknowledge	0	0	0	0	0	0	0	0	0	0	1	0	0	0	1
Emphasise	0	0	0	0	0	0	0	0	3	3	0	0	0	0	0
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Justify	259	20	0	23	302	176	0	0	81	257	346	0	0	37	383
Preface/Uptake	14	3	0	8	25	5	0	0	3	8	22	0	0	8	30
Quote	0	4	0	24	28	0	0	0	0	0	0	0	0	0	0
React	9	1	0	7	17	13	0	0	14	27	18	0	0	2	20
Greet/Farewell	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Sign	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	287	29	0	62	378	208	0	0	116	324	389	0	0	47	436
3269							1702							2645	

Appendix 35. Number of primary and secondary speech acts and words in tutorials and diary videoblogs used by videobloggers based on the video structure

		Speech acts			Words												
		P	S	Total	P	S	Total			P	S	Total	P	S	Total		
T2.1	Total	96	37	133	1352	337	1689	D1.1	Total	329	72	401	2905	364	3269		
	Introduction	12	4	16	233	94	327		Introduction	40	13	53	405	51	456		
	Body	78	30	108	1025	240	1265		Body	279	56	335	2418	306	2724		
	Closing	6	3	9	94	3	97		Closing	10	3	13	82	7	89		
T2.2	Total	184	40	224	2181	248	2429	D1.2	Total	240	80	320	1375	327	1702		
	Introduction	5	2	7	47	16	63		Introduction	13	4	17	95	9	104		
	Body	170	37	207	2033	230	2263		Body	202	66	268	1185	258	1443		
	Closing	9	1	10	101	2	103		Closing	25	10	35	95	60	155		
T2.3	Total	56	16	72	1104	193	1297	D1.3	Total	182	71	253	2208	437	2645		
	Introduction	3	2	5	64	13	77		Introduction	10	4	14	110	13	123		
	Body	34	11	45	792	176	972		Body	160	60	220	1999	378	2377		
	Closing	19	3	22	244	4	248		Closing	12	7	19	99	46	145		

Appendix 36. Number of speech acts and words based on length in tutorials and in diary videoblogs used by videobloggers

		Length					Length		
		Long	Short	Total			Long	Short	Total
T2.1	SAs	52	81	133	D1.1	SAs	88	313	401
	Words	1247	442	1689		Words	1977	1292	3269
T2.2	SAs	92	132	224	D1.2	SAs	41	279	320
	Words	1700	729	2429		Words	751	951	1702
T2.3	SAs	44	28	72	D1.3	SAs	77	176	253
	Words	1175	122	1297		Words	1912	733	2645

Appendix 37. Nouns used by videoblogger-based commentators in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	37	hair	(11)	2	epic	(21)	1	anyone	(31)	1	conditioner	(41)	1	face
	(2)	14	zoe(lla)	(12)	2	hands	(22)	1	avril	(32)	1	cramps	(42)	1	fail
	(3)	10	video(s)	(13)	2	kind	(23)	1	birthday	(33)	1	dark	(43)	1	girl
	(4)	8	fishtail(s)	(14)	2	kiss	(24)	1	blonde	(34)	1	day	(44)	1	goals
	(5)	5	ponytail	(15)	2	lot	(25)	1	boyfriend	(35)	1	door	(45)	1	ground
	(6)	5	braid(s)	(16)	2	scalp	(26)	1	braid	(36)	1	downfall	(46)	1	hack
	(7)	4	head	(17)	2	sleep	(27)	1	case	(37)	1	end	(47)	1	hairstyles
	(8)	3	person	(18)	2	thanks	(28)	1	celebrity	(38)	1	everybody	(48)	1	heat
	(9)	3	time	(19)	1	accent	(29)	1	class	(39)	1	explanation	(49)		
	(10)	3	god(s)	(20)	1	ad	(30)	1	commentary	(40)	1	eyes	(50)		
2.2	(1)	41	pizza(s)	(11)	6	god	(21)	3	pus	(31)	2	death	(41)	2	sauce
	(2)	37	vegan(s)	(12)	5	fuck	(22)	3	things	(32)	2	diet	(42)	2	someone
	(3)	16	video(s)	(13)	4	channel	(23)	3	veganism	(33)	2	food	(43)	2	stop
	(4)	14	freelee	(14)	4	person	(24)	3	way	(34)	2	garlic	(44)		
	(5)	13	tanya	(15)	4	time	(25)	3	world	(35)	2	life	(45)		
	(6)	11	comments	(16)	3	day	(26)	2	ass	(36)	2	love	(46)		
	(7)	10	people	(17)	3	everyone	(27)	2	basil	(37)	2	maker	(47)		
	(8)	8	cheese(s)	(18)	3	friends	(28)	2	bitch	(38)	2	mozzarella	(48)		
	(9)	8	meat	(19)	3	girl	(29)	2	can	(39)	2	part	(49)		
	(10)	7	dough	(20)	3	ingredients	(30)	2	dairy	(40)	2	recipe	(50)		
2.3	(1)	18	eye(s)	(11)	5	look	(21)	2	anyone	(31)	2	mirror	(41)	1	difference
	(2)	15	eyeliner	(12)	4	way	(22)	2	beauty	(32)	2	struggle	(42)	1	downton
	(3)	11	liner	(13)	4	wing(s)	(23)	2	beautycrush	(33)	2	time	(43)	1	end
	(4)	11	god	(14)	3	anne	(24)	2	contact	(34)	1	abbey	(44)	1	english
	(5)	10	tutorial(s)	(15)	3	channel	(25)	2	girl	(35)	1	account	(45)	1	eyecolour
	(6)	9	accent	(16)	3	kind	(26)	2	kiss	(36)	1	anything	(46)	1	eyelids
	(7)	8	thanks	(17)	3	liquid	(27)	2	line	(37)	1	because	(47)	1	eyeshadow
	(8)	8	video(s)	(18)	3	tips	(28)	2	lot	(38)	1	cat	(48)	1	face
	(9)	7	brush(es)	(19)	3	youtube	(29)	2	makeup	(39)	1	compliments	(49)	1	feet
	(10)	5	gel	(20)	3	colo(u)r	(30)	2	mine	(40)	1	days	(50)		

Appendix 38. Nouns used by videoblogger-based commentators in diary videoblogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	67	hair	(11)	6	mine	(21)	2	bit	(31)	2	inspiration	(41)	1	anything
	(2)	33	zoe(lla)	(12)	5	alfie	(22)	2	brow(s)	(32)	2	jumper	(42)	1	archery
	(3)	19	love	(13)	4	time	(23)	2	charity	(33)	2	makeup	(43)	1	back
	(4)	17	kiss(es)	(14)	4	tutorials	(24)	2	chin	(34)	2	mom	(44)	1	bag
	(5)	12	vlog(s)	(15)	4	video	(25)	2	dog	(35)	2	name	(45)	1	beautiful
	(6)	8	day(s)	(16)	3	comment	(26)	2	friends	(36)	2	princess	(46)	1	bob
	(7)	8	substances	(17)	3	cut	(27)	2	gosh	(37)	2	trust	(47)	1	bringbackzoe
	(8)	7	god	(18)	3	haha	(28)	2	haircut	(38)	2	week	(48)	1	camera
	(9)	7	length	(19)	2	ages	(29)	2	hairstresser	(39)	2	wigs	(49)	1	cancer
	(10)	6	anyone	(20)	2	background	(30)	2	inches	(40)	1	accent	(50)		
2.2	(1)	19	martha	(11)	4	child	(21)	2	doxies	(31)	1	alfie	(41)	1	brother
	(2)	12	puppy	(12)	4	couch	(22)	2	furniture	(32)	1	anyone	(42)	1	calf
	(3)	9	dachshund	(13)	4	comment	(23)	2	guys	(33)	1	back	(43)	1	collab
	(4)	7	parents	(14)	4	cuteness	(24)	2	hair	(34)	1	balls	(44)		
	(5)	7	dog(s)	(15)	3	love	(25)	2	likes	(35)	1	barbie	(45)		
	(6)	6	god	(16)	3	nala	(26)	2	name	(36)	1	bed	(46)		
	(7)	4	couple	(17)	3	tanya	(27)	2	pause	(37)	1	behaviour	(47)		
	(8)	4	jim	(18)	2	bath(s)	(28)	2	ship	(38)	1	best	(48)		
	(9)	4	nala	(19)	2	channel	(29)	2	thing	(39)	1	birthday	(49)		
	(10)	4	video	(20)	2	cutie	(30)	1	adorableness	(40)	1	bottom	(50)		
2.3	(1)	26	congrat(ulation)s	(11)	6	birth	(21)	3	friend	(31)	2	alcohol	(41)	2	mommy
	(2)	15	baby	(12)	6	experience	(22)	3	guys	(32)	2	baby	(42)	2	months
	(3)	21	video(s)	(13)	6	family	(23)	3	journey	(33)	2	club	(43)	2	mother
	(4)	13	kiss	(14)	6	shots	(24)	3	labor	(34)	2	eyes	(44)	2	people
	(5)	12	sam	(15)	5	channel	(25)	3	life	(35)	2	hair	(45)	2	person
	(6)	10	jason	(16)	5	daughter	(26)	3	name	(36)	2	health	(46)	2	pregnancy
	(7)	9	girl	(17)	4	day	(27)	3	rose	(37)	2	indie	(47)	2	thing
	(8)	9	god	(18)	4	love	(28)	3	sammi	(38)	2	inspiration	(48)	2	today
	(9)	8	time	(19)	4	motherhood	(29)	3	way	(39)	2	laugh	(49)		
	(10)	7	year(s)	(20)	3	december	(30)	3	week	(40)	2	million	(50)		

Appendix 39. Adjectives used by commentators

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	38	beautiful	(11)	14	much	(21)	8	pregnant	(31)	6	shorter	(41)	4	messy
(2)	35	cute	(12)	12	best	(22)	7	curly	(32)	6	thick	(42)	4	real
(3)	25	amazing	(13)	12	more	(23)	7	cutest	(33)	6	weird	(43)	4	short
(4)	21	good	(14)	11	great	(24)	7	healthy	(34)	5	next	(44)	3	awesome
(5)	20	happy	(15)	11	perfect	(25)	7	only	(35)	5	other	(45)	3	better
(6)	19	gorgeous	(16)	11	same	(26)	6	adorable	(36)	5	video	(46)	3	big
(7)	19	new	(17)	9	nice	(27)	6	due	(37)	4	bad	(47)	3	crazy
(8)	16	little	(18)	8	illegal	(28)	6	frizzy	(38)	4	easy	(48)	3	fabulous
(9)	15	first	(19)	8	many	(29)	6	helpful	(39)	4	few	(49)	3	high
(10)	14	long	(20)	8	old	(30)	6	loud	(40)	4	hard	(50)	3	honest

Appendix 40. Adjectives used by commentators in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	7	first	(11)	2	many	(21)	1	busy	(31)	1	hard	(41)	1	natural
	(2)	6	frizzy	(12)	2	more	(22)	1	cute	(32)	1	healthy	(42)	1	nervous
	(3)	5	curly	(13)	2	much	(23)	1	dark	(33)	1	huge	(43)	1	new
	(4)	5	thick	(14)	2	next	(24)	1	dry	(34)	1	impossible	(44)	1	nice

	(5)	3	messy	(15)	1	absolute	(25)	1	easy	(35)	1	interesting	(45)	1	old
	(6)	3	only	(16)	1	actual	(26)	1	fine	(36)	1	least	(46)	1	older
	(7)	2	bad	(17)	1	awkward	(27)	1	frustrated	(37)	1	loud	(47)	1	other
	(8)	2	high	(18)	1	best	(28)	1	full	(38)	1	lovely	(48)	1	pale
	(9)	2	horrible	(19)	1	british	(29)	1	funny	(39)	1	lower	(49)	1	perfect
	(10)	2	long	(20)	1	brunette	(30)	1	gorgeous	(40)	1	main	(50)	1	real
2.2	(1)	8	good	(11)	2	need	(21)	1	delicious	(31)	1	friendly	(41)	1	jealous
	(2)	3	amazing	(12)	2	nice	(22)	1	ethic	(32)	1	glad	(42)	1	least
	(3)	3	great	(13)	2	only	(23)	1	ethical	(33)	1	hard	(43)	1	loud
	(4)	3	much	(14)	2	stupid	(24)	1	excellent	(34)	1	hateful	(44)	1	mad
	(5)	3	professional	(15)	1	adorable	(25)	1	exited	(35)	1	healthy	(45)	1	many
	(6)	2	better	(16)	1	awesome	(26)	1	fatty	(36)	1	helpful	(46)	1	mean
	(7)	2	happy	(17)	1	awful	(27)	1	favorite	(37)	1	horrible	(47)	1	mixed
	(8)	2	italian	(18)	1	bad	(28)	1	fine	(38)	1	important	(48)	1	nasty
	(9)	2	judgemental	(19)	1	cooking	(29)	1	first	(39)	1	incessant	(49)	1	nicest
	(10)	2	little	(20)	1	cruel	(30)	1	fresher	(40)	1	innocent	(50)		
2.3	(1)	12	beautiful	(11)	3	right	(21)	1	bad	(31)	1	funny	(41)	1	left
	(2)	7	perfect	(12)	3	same	(22)	1	british	(32)	1	great	(42)	1	little
	(3)	6	gorgeous	(13)	2	fabulous	(23)	1	clean	(33)	1	happy	(43)	1	long
	(4)	5	good	(14)	2	new	(24)	1	crappy	(34)	1	hard	(44)	1	loud
	(5)	5	helpful	(15)	2	old	(25)	1	crazy	(35)	1	harder	(45)	1	messy
	(6)	4	many	(16)	2	stunning	(26)	1	cute	(36)	1	hooded	(46)	1	natural
	(7)	3	amazing	(17)	2	video	(27)	1	dramatic	(37)	1	horrid	(47)	1	nice
	(8)	3	best	(18)	2	weird	(28)	1	easiest	(38)	1	Idontspeak toomuchenglish	(48)	1	normal
	(9)	3	easy	(19)	2	whole	(29)	1	flirty	(39)	1	incredible	(49)	1	offensive
	(10)	3	liquid	(20)	1	awesome	(30)	1	follow	(40)	1	intense	(50)	1	open

Appendix 41. Adjectives used videoblogger-based commentators in diary videoblogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	13	amazing	(11)	3	short	(21)	2	same	(31)	1	cute	(41)	1	longer
	(2)	10	new	(12)	2	best	(22)	2	super	(32)	1	cutest	(42)	1	lovely
	(3)	9	long	(13)	2	big	(23)	2	sure	(33)	1	different	(43)	1	male
	(4)	8	illegal	(14)	2	gorgeous	(24)	2	top	(34)	1	due	(44)	1	married
	(5)	6	good	(15)	2	great	(25)	1	bald	(35)	1	enjoyable	(45)	1	mustard
	(6)	6	shorter	(16)	2	happy	(26)	1	better	(36)	1	fabulous	(46)	1	natural
	(7)	4	healthy	(17)	2	honest	(27)	1	brave	(37)	1	fresh	(47)		
	(8)	4	little	(18)	2	mid	(28)	1	brown	(38)	1	glad	(48)		
	(9)	3	beautiful	(19)	2	old	(29)	1	browny	(39)	1	indestructible	(49)		
	(10)	3	nice	(20)	2	online	(30)	1	curly	(40)	1	light	(50)		
2.2	(1)	29	cute	(11)	2	lucky	(21)	1	cuter	(31)	1	loving	(41)	1	puppy
	(2)	5	cutest	(12)	2	mini	(22)	1	delicious	(32)	1	many	(42)	1	small
	(3)	3	great	(13)	2	miniature	(23)	1	excited	(33)	1	new	(43)	1	smooth
	(4)	3	pet	(14)	2	more	(24)	1	golden	(34)	1	next	(44)	1	tan
	(5)	3	poor	(15)	1	amazing	(25)	1	gorgeous	(35)	1	nice	(45)	1	tiny
	(6)	3	same	(16)	1	aware	(26)	1	high	(36)	1	only	(46)	1	understandable
	(7)	2	adorable	(17)	1	awesome	(27)	1	large	(37)	1	other	(47)		
	(8)	2	black	(18)	1	beautiful	(28)	1	least	(38)	1	perfect	(48)		
	(9)	2	jealous	(19)	1	best	(29)	1	loud	(39)	1	pitched	(49)		
	(10)	2	little	(20)	1	crazy	(30)	1	lovable	(40)	1	prone	(50)		
2.2	(1)	22	beautiful	(11)	3	adorable	(21)	2	precious	(31)	1	crazy	(41)	1	honest
	(2)	15	happy	(12)	3	cute	(22)	2	real	(32)	1	curly	(42)	1	human

(3)	9	gorgeous	(13)	3	weird	(23)	2	same	(33)	1	cutest	(43)	1	incredible
(4)	8	pregnant	(14)	3	wonderful	(24)	2	video	(34)	1	different	(44)	1	indescribable
(5)	7	little	(15)	2	early	(25)	2	welcome	(35)	1	emotional	(45)	1	lovely
(6)	5	amazing	(16)	2	good	(26)	1	alcoholic	(36)	1	everyday	(46)		
(7)	5	best	(17)	2	great	(27)	1	anxious	(37)	1	genuine	(47)		
(8)	5	due	(18)	2	long	(28)	1	big	(38)	1	hard	(48)		
(9)	5	new	(19)	2	loud	(29)	1	brave	(39)	1	healthy	(49)		
(10)	4	first	(20)	2	old	(30)	1	cheesy	(40)	1	heartiest	(50)		

Appendix 42. Adverbs used by commentators

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	73	't	(11)	16	here	(21)	8	long	(31)	6	still	(41)	4	though
(2)	41	just	(12)	15	out	(22)	8	more	(32)	5	also	(42)	3	again
(3)	35	now	(13)	13	even	(23)	8	well	(33)	5	else	(43)	3	already
(4)	34	really	(14)	13	pretty	(24)	7	ago	(34)	5	literally	(44)	3	as
(5)	28	not	(15)	11	absolutely	(25)	7	seriously	(35)	5	only	(45)	3	damn
(6)	22	much	(16)	11	always	(26)	6	definitely	(36)	4	actually	(46)	3	longer
(7)	19	too	(17)	10	ever	(27)	6	most	(37)	4	alone	(47)	3	no
(8)	17	up	(18)	10	never	(28)	6	off	(38)	4	down	(48)	3	once
(9)	17	very	(19)	10	then	(29)	6	please	(39)	4	far	(49)		
(10)	16	all	(20)	8	back	(30)	6	probably	(40)	4	loud	(50)		

Appendix 43. Adverbs used by videoblogger-based commentators in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	12	't	(11)	3	very	(21)	1	better	(31)	1	naturally	(41)	1	well
	(2)	7	just	(12)	2	always	(22)	1	easily	(32)	1	not	(42)		
	(3)	5	much	(13)	2	back	(23)	1	forever	(33)	1	pretty	(43)		
	(4)	5	out	(14)	2	longer	(24)	1	forward	(34)	1	right	(44)		
	(5)	4	now	(15)	2	once	(25)	1	here	(35)	1	something	(45)		
	(6)	4	really	(16)	2	only	(26)	1	less	(36)	1	that	(46)		
	(7)	3	else	(17)	1	actually	(27)	1	loud	(37)	1	then	(47)		
	(8)	3	even	(18)	1	all	(28)	1	maybe	(38)	1	this	(48)		
	(9)	3	ever	(19)	1	already	(29)	1	more	(39)	1	too	(49)		
	(10)	3	long	(20)	1	below	(30)	1	most	(40)	2	up	(50)		
2.2	(1)	17	't	(11)	3	damn	(21)	2	seriously	(31)	1	else	(41)	1	neither
	(2)	12	not	(12)	3	down	(22)	1	about	(32)	1	environmentally	(42)	1	only
	(3)	9	all	(13)	3	even	(23)	1	ago	(33)	1	especially	(43)	1	over
	(4)	9	just	(14)	3	ever	(24)	1	almost	(34)	1	exactly	(44)	1	perfectly
	(5)	8	here	(15)	3	never	(25)	1	also	(35)	1	instead	(45)	1	preferably
	(6)	6	really	(16)	3	off	(26)	1	as	(36)	1	later	(46)	1	probably
	(7)	5	up	(17)	3	then	(27)	1	aside	(37)	1	less	(47)	1	real
	(8)	4	alone	(18)	2	back	(28)	1	constantly	(38)	1	maybe	(48)		
	(9)	4	now	(19)	2	out	(29)	1	correctly	(39)	1	more	(49)		
	(10)	3	always	(20)	2	please	(30)	1	definitely	(40)	1	most	(50)		
2.3	(1)	13	just	(11)	3	absolutely	(21)	2	rather	(31)	1	enough	(41)	1	most
	(2)	11	't	(12)	3	here	(22)	2	still	(32)	1	especially	(42)	1	neatly
	(3)	9	pretty	(13)	3	out	(23)	2	totally	(33)	1	even	(43)	1	no
	(4)	8	really	(14)	3	up	(24)	2	well	(34)	1	finally	(44)	1	out
	(5)	7	much	(15)	2	ago	(25)	1	ahead	(35)	1	first	(45)	1	seriously
	(6)	6	very	(16)	2	far	(26)	1	all	(36)	1	good	(46)	1	sorry
	(7)	5	not	(17)	2	literally	(27)	1	as	(37)	1	immensely	(47)	1	straight
	(8)	4	always	(18)	2	more	(28)	1	below	(38)	1	insanely	(48)	1	that

(9)	4	now	(19)	2	mostly	(29)	1	definitely	(39)	1	kind	(49)	1	then
(10)	4	too	(20)	2	never	(30)	1	easier	(40)	1	loud	(50)		

Appendix 44. Adverbs used by videoblogger-based commentators in diary vlogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
1.1	(1)	11	now	(11)	3	even	(21)	2	off	(31)	1	down	(41)	1	practically
	(2)	10	't	(12)	3	ever	(22)	2	pretty	(32)	1	else	(42)	1	properly
	(3)	8	really	(13)	3	more	(23)	2	still	(33)	1	far	(43)	1	quite
	(4)	7	just	(14)	3	probably	(24)	3	up	(34)	1	forward	(44)	1	randomly
	(5)	7	not	(15)	3	though	(25)	1	ago	(35)	1	honestly	(45)	1	seriously
	(6)	6	too	(16)	2	actually	(26)	1	always	(36)	1	longer	(46)	1	sometimes
	(7)	5	absolutely	(17)	2	all	(27)	1	as	(37)	1	often	(47)	1	then
	(8)	4	long	(18)	2	already	(28)	1	back	(38)	1	only	(48)	1	very
	(9)	4	much	(19)	2	also	(29)	1	completely	(39)	1	over	(49)		
	(10)	3	definitely	(20)	2	never	(30)	1	double	(40)	1	please	(50)		
1.2	(1)	7	't	(11)	1	even	(21)	1	sure						
	(2)	2	just	(12)	1	forcefully	(22)	1	then						
	(3)	2	now	(13)	1	here	(23)	1	unbearably						
	(4)	2	out	(14)	1	instead	(24)	1	unbelievably						
	(5)	2	really	(15)	1	much	(25)	1	up						
	(6)	2	seriously	(16)	1	nearly	(26)	1	yet						
	(7)	2	too	(17)	1	not	(27)								
	(8)	2	very	(18)	1	please	(28)								
	(9)	1	also	(19)	1	pretty	(29)								
	(10)	1	away	(20)	1	soon	(30)								
1.3	(1)	16	't	(11)	3	back	(21)	2	initially	(31)	1	always	(41)	1	legitimately
	(2)	10	now	(12)	3	here	(22)	2	loud	(32)	1	beautifully	(42)	1	little
	(3)	6	really	(13)	3	just	(23)	2	more	(33)	1	better	(43)	1	long
	(4)	5	much	(14)	3	literally	(24)	2	not	(34)	1	definitely	(44)	1	once
	(5)	5	too	(15)	3	most	(25)	2	please	(35)	1	down	(45)	1	only
	(6)	4	very	(16)	3	never	(26)	2	probably	(36)	1	ever	(46)	1	out
	(7)	3	absolutely	(17)	3	out	(27)	2	up	(37)	1	far	(47)	1	possibly
	(8)	3	again	(18)	3	then	(28)	1	actually	(38)	1	fast	(48)	1	randomly
	(9)	3	ago	(19)	3	well	(29)	1	aesthetically	(39)	1	finally	(49)	1	seriously
	(10)	3	all	(20)	2	even	(30)	1	also	(40)	1	honestly	(50)		

Appendix 45. Verbs used by commentators

No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	145	is	(11)	34	looks	(21)	19	make	(31)	11	look	(41)	8	making
(2)	75	's	(12)	25	know	(22)	17	want	(32)	10	got	(42)	8	thought
(3)	71	do	(13)	24	watching	(23)	16	go	(33)	10	look	(43)	7	being
(4)	65	have	(14)	23	've	(24)	15	had	(34)	10	winged	(44)	7	done
(5)	62	love	(15)	21	get	(25)	14	does	(35)	9	doing	(45)	7	looking
(6)	53	are	(16)	21	going	(26)	14	think	(36)	9	wish	(46)	7	say
(7)	53	'm	(17)	21	thank	(27)	13	said	(37)	8	came	(47)	7	watch
(8)	49	be	(18)	20	am	(28)	13	see	(38)	8	cut	(48)	7	watched
(9)	49	was	(19)	20	did	(29)	12	were	(39)	8	getting	(49)	6	believe
(10)	37	're	(20)	19	been	(30)	11	has	(40)	8	laugh	(50)	6	check

Appendix 46. Verbs used by videoblogger-based commentators in tutorials

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	23	is	(11)	4	hate	(21)	3	wish	(31)	2	put	(41)	2	watched
	(2)	19	do	(12)	4	looks	(22)	2	agree	(32)	2	're	(42)	1	admire
	(3)	8	be	(13)	4	miss	(23)	2	doing	(33)	2	said	(43)	1	allow
	(4)	8	was	(14)	4	take	(24)	2	going	(34)	2	says	(44)	1	believe
	(5)	5	get	(15)	4	watched	(25)	2	have	(35)	2	seemed	(45)	1	bored
	(6)	5	have	(16)	4	watching	(26)	2	having	(36)	2	shaving	(46)	1	care
	(7)	5	'm	(17)	3	are	(27)	2	laugh	(37)	2	sit	(47)	1	comes
	(8)	5	's	(18)	3	had	(28)	2	like	(38)	2	tried	(48)	1	complete
	(9)	4	am	(19)	3	has	(29)	2	love	(39)	2	want	(49)	1	curl
	(10)	4	did	(20)	3	were	(30)	2	make	(40)	2	washing	(50)	1	cut
2.2	(1)	25	is	(11)	7	was	(21)	5	want	(31)	3	did	(41)	2	die
	(2)	19	are	(12)	6	am	(22)	4	being	(32)	3	force	(42)	2	do
	(3)	16	's	(13)	6	educate	(23)	4	does	(33)	3	fuck	(43)	2	done
	(4)	10	be	(14)	6	going	(24)	4	eat	(34)	3	know	(44)	2	get
	(5)	10	eat	(15)	6	making	(25)	4	go	(35)	3	let	(45)	2	have
	(6)	9	go	(16)	6	love	(26)	4	know	(36)	3	looks	(46)	2	leave
	(7)	8	'm	(17)	6	're	(27)	4	need	(37)	3	stop	(47)	2	let
	(8)	8	make	(18)	5	have	(28)	4	try	(38)	2	baking	(48)	2	look
	(9)	7	came	(19)	5	like	(29)	4	watching	(39)	2	calm	(49)	2	looked
	(10)	7	do	(20)	5	think	(30)	3	check	(40)	2	cook	(50)	2	please
2.3	(1)	20	do	(11)	7	'm	(21)	3	get	(31)	2	did	(41)	2	wanted
	(2)	19	thank	(12)	6	have	(22)	3	looking	(32)	2	feel	(42)	1	angled
	(3)	15	are	(13)	5	be	(23)	3	open	(33)	2	find	(43)	1	being
	(4)	15	is	(14)	5	've	(24)	3	remind	(34)	2	going	(44)	1	bought
	(5)	13	're	(15)	5	was	(25)	3	say	(35)	2	had	(45)	1	came
	(6)	10	love	(16)	4	does	(26)	2	am	(36)	2	keep	(46)	1	cant
	(7)	10	's	(17)	4	helped	(27)	2	annoying	(37)	2	know	(47)	1	close
	(8)	10	winged	(18)	4	looks	(28)	2	been	(38)	2	think	(48)	1	closing
	(9)	9	look	(19)	3	doing	(29)	2	buy	(39)	2	tried	(49)	1	colour
	(10)	7	love	(20)	3	done	(30)	2	check	(40)	2	want	(50)	1	come

Appendix 47. Verbs used by videoblogger-based commentators in diary vlogs

	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
2.1	(1)	22	is	(11)	6	get	(21)	4	want	(31)	2	are	(41)	2	laugh
	(2)	21	looks	(12)	6	'm	(22)	4	were	(32)	2	been	(42)	2	looking
	(3)	18	love	(13)	6	's	(23)	3	donated	(33)	2	come	(43)	2	made
	(4)	13	have	(14)	6	've	(24)	3	getting	(34)	2	cut	(44)	2	make
	(5)	11	was	(15)	5	look	(25)	3	go	(35)	2	cutting	(45)	2	posted
	(6)	9	do	(16)	4	am	(26)	3	has	(36)	2	exited	(46)	2	see
	(7)	7	be	(17)	4	did	(27)	3	look	(37)	2	gave	(47)	2	suit
	(8)	7	cut	(18)	4	does	(28)	3	think	(38)	2	give	(48)	2	uses
	(9)	7	smell	(19)	4	're	(29)	3	vlog	(39)	2	had	(49)	2	watching
	(10)	6	cut	(20)	4	suits	(30)	3	wearing	(40)	2	having	(50)	2	wondering
2.2	(1)	32	is	(11)	5	was	(21)	2	has	(31)	1	behave	(41)	1	consider
	(2)	16	's	(12)	3	getting	(22)	2	know	(32)	1	bless	(42)	1	cry
	(3)	15	have	(13)	3	make	(23)	2	looks	(33)	1	bring	(43)	1	die
	(4)	7	are	(14)	3	're	(24)	2	love	(34)	1	buy	(44)	1	died
	(5)	7	be	(15)	3	think	(25)	2	made	(35)	1	buying	(45)	1	dislike
	(6)	7	love	(16)	2	am	(26)	2	taken	(36)	1	call	(46)	1	done

	(7)	7	'm	(17)	2	believe	(27)	2	want	(37)	1	called	(47)	1	drink
	(8)	6	do	(18)	2	get	(28)	2	watching	(38)	1	care	(48)	1	drinking
	(9)	6	going	(19)	2	go	(29)	1	agrees	(39)	1	choose	(49)	1	dying
	(10)	5	gets	(20)	2	had	(30)	1	allowing	(40)	1	comes	(50)	1	eat
2.3	(1)	28	is	(11)	9	're	(21)	5	sharing	(31)	3	doing	(41)	2	announced
	(2)	22	's	(12)	9	've	(22)	5	thought	(32)	3	excited	(42)	2	believe
	(3)	20	'm	(13)	8	do	(23)	5	wish	(33)	3	get	(43)	2	enjoy
	(4)	17	have	(14)	7	are	(24)	4	following	(34)	3	make	(44)	2	feel
	(5)	14	been	(15)	7	did	(25)	4	going	(35)	3	meant	(45)	2	getting
	(6)	13	was	(16)	7	said	(26)	4	started	(36)	3	say	(46)	2	give
	(7)	12	be	(17)	6	got	(27)	4	wait	(37)	3	seeing	(47)	2	given
	(8)	11	watching	(18)	6	see	(28)	4	watch	(38)	3	showed	(48)	2	gone
	(9)	10	know	(19)	6	thank	(29)	4	were	(39)	3	wanted	(49)	2	grow
	(10)	10	love	(20)	5	had	(30)	3	cried	(40)	2	am	(50)	2	laugh

Appendix 48. Modal verbs used by videoblogger-based commentators in tutorials

2.1			2.2			2.3		
No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	5	can	(1)	7	would	(1)	3	would
(2)	4	can't	(2)	6	can	(2)	2	could
(3)	2	could	(3)	5	can't	(3)	2	will
(4)	2	will	(4)	4	will	(4)	1	can't
(5)	1	cannot	(5)	3	'll	(5)	1	can
(6)	1	must	(6)	3	should	(6)	1	'll
(7)	1	should	(7)	2	'd	(7)	1	may
(8)			(8)	2	might	(8)		
(9)			(9)	1	must	(9)		

Appendix 49. Modal verbs used by videoblogger-based commentators in diary vlogs

2.1			2.2			2.3		
No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	15	can	(1)	4	can	(1)	8	would
(2)	5	would	(2)	3	can't	(2)	5	can't
(3)	3	can't	(3)	3	would	(3)	5	can
(4)	3	could	(4)	2	should	(4)	5	will
(5)	3	should	(5)	2	will	(5)	2	must
(6)	3	will	(6)	1	could	(6)	1	cannot
(7)	1	'd	(7)	1	may	(7)	1	could
(8)	1	'll	(8)			(8)	1	'd
(9)	1	may	(9)			(9)	1	'll
(10)	1	might	(10)			(10)	1	might

Appendix 50. Pronouns and determiners used by videoblogger-based commentators in tutorials

2.1			2.2			2.3		
No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	59	i	(11)	1	them	(1)	69	you
(2)	24	it	(12)	1	they	(2)	55	i
(3)	24	my	(13)	1	we	(3)	40	your

(4)	19	you	(14)		(4)	18	your	(14)	1	us	(4)	21	it	(14)
(5)	11	your	(15)		(5)	14	she	(15)	1	yours	(5)	21	my	(15)
(6)	7	her	(16)		(6)	13	my	(16)			(6)	11	me	(16)
(7)	7	me	(17)		(7)	11	me	(17)			(7)	3	her	(17)
(8)	7	she	(18)		(8)	10	yourself	(18)			(8)	3	she	(18)
(9)	1	their	(19)		(9)	8	they	(19)			(9)	2	them	(19)
(10)	1	theirs	(20)		(10)	5	her	(20)			(10)	2	they	(20)

Appendix 51. Pronouns and determiners used by videoblogger-based commentators in diary videoblogs

2.1			2.2			2.3								
No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word	No	FQ	Word
(1)	60	you	(11)	2	we	(1)	35	i	(11)	3	them	(1)	117	you
(2)	48	i	(12)	1	hers	(2)	28	she	(12)	1	he	(2)	90	i
(3)	45	it	(13)	1	their	(3)	19	you	(13)	1	one	(3)	40	your
(4)	41	your	(14)	1	them	(4)	18	her	(14)	1	we	(4)	30	she
(5)	28	my	(15)			(5)	17	my	(15)			(5)	20	it
(6)	9	me	(16)			(6)	12	it	(16)			(6)	20	my
(7)	7	her	(17)			(7)	8	they	(17)			(7)	8	us
(8)	7	she	(18)			(8)	7	your	(18)			(8)	7	me
(9)	4	they	(19)			(9)	4	me	(19)			(9)	5	they
(10)	2	he	(20)			(10)	3	their	(20)			(10)	4	we

Appendix 52. Use of syntactic structures and illocutionary acts used by commentators in tutorials, primary and secondary speech acts, topic and number of words

	T2.						T2.2						T2.3								
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words					
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total			
<i>Syntactic</i>																					
Imperative	4	0	4	39	0	39	34	0	34	205	0	205	1	0	1	4	0	4			
Yes-No interrogative	8	0	8	102	0	102	11	1	12	91	8	99	7	0	7	72	0	72			
Wh-interrogative	8	1	9	82	1	83	10	2	12	105	12	117	4	1	5	24	1	25			
Exclamatory	15	3	18	72	19	91	16	5	21	121	29	150	49	3	52	227	11	238			
Declarative	77	43	120	636	122	758	105	57	162	1052	207	1259	107	54	161	826	95	921			
Total	112	47	159	931	142	1073	176	65	241	1574	256	1830	168	58	226	1153	107	1260			
<i>Illocutionary</i>																					
Directive	4	1	5	39	7	46	44	0	44	300	0	300	1	0	1	4	0	4			
Yes-No question	6	0	6	77	0	77	9	1	10	68	8	76	4	0	4	29	0	29			
Wh-question	8	0	8	82	0	82	9	2	11	102	12	114	6	0	6	39	0	39			
Expressive	51	35	86	292	77	369	45	34	79	357	72	429	100	48	148	536	64	600			
Representative	41	11	52	431	58	489	68	27	95	735	155	890	54	10	64	529	43	572			
Commissive	2	0	2	10	0	10	1	1	2	12	9	21	3	0	3	16	0	16			
Total	112	47	159	931	142	1073	176	65	241	1574	256	1830	168	58	226	1153	107	1260			

	T2.1					T2.2					T2.3				
	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Imperative	3	1	0	0	4	34	0	0	0	34	1	0	0	0	1
Yes-No interrogative	4	3	0	1	8	10	1	0	1	12	4	3	0	0	7
Wh-interrogative	4	4	0	1	9	12	0	0	0	12	2	2	0	1	5
Exclamatory	11	5	2	0	18	13	0	6	2	21	38	11	1	2	52

Declarative	78	29	8	5	120	151	3	6	2	162	108	45	4	4	161
Total	100	42	10	7	159	220	4	12	5	241	153	61	5	7	226

Illocutionary

Directive	4	1	0	0	5	44	0	0	0	44	1	0	0	0	1
Yes-No question	3	2	0	1	6	8	1	0	1	10	1	3	0	0	4
Wh-question	3	4	0	1	8	11	0	0	0	11	4	1	0	1	6
Expressive	49	25	8	4	86	64	2	10	3	79	89	52	5	2	148
Representative	39	10	2	1	52	91	1	2	1	95	56	5	0	3	64
Commissive	2	0	0	0	2	2	0	0	0	2	2	0	0	1	3
Total	100	42	10	7	159	220	4	12	5	241	153	61	5	7	226

	T2.1					T2.2					T2.3				
<i>Syntactic</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Imperative	35	4	0	0	39	205	0	0	0	205	4	0	0	0	4
Yes-No interrogative	62	35	0	5	102	86	10	0	3	99	51	21	0	0	72
Wh-interrogative	36	36	0	11	83	117	0	0	0	117	11	6	0	8	25
Exclamatory	51	26	14	0	91	91	0	41	18	150	164	61	2	11	238
Declarative	487	178	50	43	758	1194	8	47	10	1259	694	180	12	35	921
Total	671	279	64	59	1073	1693	18	88	31	1830	924	268	14	54	1260

Illocutionary

Directive	42	4	0	0	46	300	0	0	0	300	4	0	0	0	4
Yes-No question	48	24	0	5	77	63	10	0	3	76	8	21	0	0	29
Wh-question	35	36	0	11	82	114	0	0	0	114	26	5	0	8	39
Expressive	172	138	27	32	369	326	2	76	25	429	380	199	14	7	600
Representative	364	77	37	11	489	869	6	12	3	890	496	43	0	33	572
Commissive	10	0	0	0	10	21	0	0	0	21	10	0	0	6	16
Total	671	279	64	59	1073	1693	18	88	31	1830	924	268	14	54	1260

	T2.1					T2.2					T2.				
<i>Primary</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Acknowledge	0	0	0	0	0	1	0	0	0	1	1	0	0	0	1
Alert/Identify	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Correct	0	1	0	0	1	1	0	0	0	1	0	0	0	0	0
(Self-)Praise	3	3	2	0	8	12	1	1	0	14	27	30	2	0	59
Opin	8	6	1	2	17	44	0	3	1	48	20	6	0	1	27
Inform	36	7	0	2	45	30	0	0	2	32	31	1	0	2	34
Query/Check	2	2	0	0	4	8	1	0	1	10	1	3	0	0	4
Question	2	3	0	2	7	2	0	0	0	2	4	1	0	1	6
Suggest/Challenge	4	1	0	0	5	47	0	0	0	47	2	0	0	0	2
Thank	2	0	0	0	2	1	0	1	0	2	20	0	0	0	20
Apologise	0	0	0	0	0	1	0	0	0	1	2	0	0	0	2
Wish/Hope	2	3	1	0	6	2	0	0	1	3	2	1	0	1	4
React	11	4	0	0	15	7	0	5	0	12	7	0	1	0	8
Greet/Farewell	0	0	0	0	0	1	0	0	0	1	1	0	0	0	1
Congratulate	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	70	30	4	6	110	157	2	10	5	174	118	42	3	5	168

<i>Secondary</i>															
Alert/Identify	1	0	0	0	1	5	0	0	0	5	3	0	0	0	3
Acknowledge	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Emphasise	1	0	1	0	2	2	0	0	0	2	2	1	0	0	3
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Justify	5	4	1	0	10	18	0	2	0	20	3	0	0	1	4
Preface/Uptake	1	0	0	0	1	5	0	0	0	5	2	0	0	0	2
Quote	1	0	0	0	1	6	0	0	0	6	1	0	0	0	1
React	20	8	3	1	32	27	2	0	0	29	23	17	1	1	42
Greet/Farewell	0	0	1	0	1	0	0	0	0	0	1	1	1	0	3
Sign	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Congratulate	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	30	12	6	1	49	63	2	2	0	67	35	19	2	2	58
159								241							

	T2.1					T2.2					T2.3				
<i>Primary</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Acknowledge	0	0	0	0	0	5	0	0	0	5	10	0	0	0	10
Alert/Identify	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Correct	0	7	0	0	7	18	0	0	0	18	0	0	0	0	0
(Self-)Praise	19	10	9	0	38	73	6	11	0	90	175	153	9	0	337
Opine	70	47	21	20	158	540	0	19	14	573	123	52	0	13	188
Inform	339	65	0	22	426	301	0	0	7	308	378	14	0	11	403
Query/Check	43	24	0	0	67	74	10	0	3	87	8	21	0	0	29
Question	25	26	0	16	67	20	0	0	0	20	26	5	0	8	39
Suggest/Challenge	54	4	0	0	58	330	0	0	0	330	13	0	0	0	13
Thank	2	0	0	0	2	1	0	12	0	13	52	0	0	0	52
Apologise	0	0	0	0	0	10	0	0	0	10	10	0	0	0	10
Wish/Hope	9	23	9	0	41	13	0	0	7	20	9	2	0	5	16
React	37	24	0	0	61	47	0	29	0	76	53	0	2	0	55
Greet/Farewell	0	0	0	0	0	1	0	0	0	1	1	0	0	0	1
Congratulate	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	598	230	39	58	925	1433	16	71	31	1551	858	247	11	37	1153

<i>Secondary</i>															
Alert/Identify	1	0	0	0	1	5	0	0	0	5	3	0	0	0	3
Acknowledge	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Emphasise	1	0	5	0	6	2	0	0	0	2	4	1	0	0	5
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Justify	45	41	16	0	102	172	0	17	0	189	20	0	0	15	35
Preface/Uptake	2	0	0	0	2	12	0	0	0	12	10	0	0	0	10
Quote	1	0	0	0	1	32	0	0	0	32	1	0	0	0	1
React	22	8	3	1	34	37	2	0	0	39	27	19	2	2	50
Greet/Farewell	0	0	1	0	1	0	0	0	0	0	1	1	1	0	3
Sign	1	0	0	0	1	0	0	0	0	0	0	0	0	0	0
Congratulate	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	73	49	25	1	148	260	2	17	0	279	66	21	3	17	107

1073																		1830						1260					
Appendix 53. Use of syntactic structures and illocutionary acts used by commentators in diary vlogblogs, primary and secondary speech acts, topic and number of words																													
	D1.1						D1.2						D1.3																
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words													
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total											
Syntactic																													
Imperative	7	0	7	50	0	50	4	0	4	55	0	55	3	0	3	18	0	18											
Yes-No interrogative	17	0	17	162	0	162	6	0	6	32	0	32	11	0	11	90	0	90											
Wh-interrogative	6	0	6	48	0	48	4	0	4	28	0	28	2	0	2	20	0	20											
Exclamatory	44	9	53	320	16	336	19	4	23	94	7	101	80	11	91	516	12	528											
Declarative	109	111	220	893	177	1070	99	40	139	667	81	748	141	109	250	1208	179	1387											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											
Illocutionary																													
Directive	14	0	14	126	0	126	7	0	7	81	0	81	7	0	7	86	0	86											
Yes-No question	10	0	10	99	0	99	2	0	2	17	0	17	8	0	8	63	0	63											
Wh-question	8	0	8	77	0	77	4	0	4	45	0	45	2	0	2	17	0	17											
Expressive	103	83	186	622	107	729	84	38	122	428	48	476	183	89	272	1142	117	1259											
Representative	45	36	81	519	78	597	35	6	41	305	40	345	36	31	67	533	74	607											
Commissive	3	1	4	30	8	38	0	0	0	0	0	0	1	0	1	11	0	11											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											

1073																		1830						1260					
Appendix 53. Use of syntactic structures and illocutionary acts used by commentators in diary vlogblogs, primary and secondary speech acts, topic and number of words																													
	D1.1						D1.2						D1.3																
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words													
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total											
Syntactic																													
Imperative	7	0	7	50	0	50	4	0	4	55	0	55	3	0	3	18	0	18											
Yes-No interrogative	17	0	17	162	0	162	6	0	6	32	0	32	11	0	11	90	0	90											
Wh-interrogative	6	0	6	48	0	48	4	0	4	28	0	28	2	0	2	20	0	20											
Exclamatory	44	9	53	320	16	336	19	4	23	94	7	101	80	11	91	516	12	528											
Declarative	109	111	220	893	177	1070	99	40	139	667	81	748	141	109	250	1208	179	1387											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											
Illocutionary																													
Directive	14	0	14	126	0	126	7	0	7	81	0	81	7	0	7	86	0	86											
Yes-No question	10	0	10	99	0	99	2	0	2	17	0	17	8	0	8	63	0	63											
Wh-question	8	0	8	77	0	77	4	0	4	45	0	45	2	0	2	17	0	17											
Expressive	103	83	186	622	107	729	84	38	122	428	48	476	183	89	272	1142	117	1259											
Representative	45	36	81	519	78	597	35	6	41	305	40	345	36	31	67	533	74	607											
Commissive	3	1	4	30	8	38	0	0	0	0	0	0	1	0	1	11	0	11											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											

1073																		1830						1260					
Appendix 53. Use of syntactic structures and illocutionary acts used by commentators in diary vlogblogs, primary and secondary speech acts, topic and number of words																													
	D1.1						D1.2						D1.3																
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words													
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total											
Syntactic																													
Imperative	7	0	7	50	0	50	4	0	4	55	0	55	3	0	3	18	0	18											
Yes-No interrogative	17	0	17	162	0	162	6	0	6	32	0	32	11	0	11	90	0	90											
Wh-interrogative	6	0	6	48	0	48	4	0	4	28	0	28	2	0	2	20	0	20											
Exclamatory	44	9	53	320	16	336	19	4	23	94	7	101	80	11	91	516	12	528											
Declarative	109	111	220	893	177	1070	99	40	139	667	81	748	141	109	250	1208	179	1387											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											
Illocutionary																													
Directive	14	0	14	126	0	126	7	0	7	81	0	81	7	0	7	86	0	86											
Yes-No question	10	0	10	99	0	99	2	0	2	17	0	17	8	0	8	63	0	63											
Wh-question	8	0	8	77	0	77	4	0	4	45	0	45	2	0	2	17	0	17											
Expressive	103	83	186	622	107	729	84	38	122	428	48	476	183	89	272	1142	117	1259											
Representative	45	36	81	519	78	597	35	6	41	305	40	345	36	31	67	533	74	607											
Commissive	3	1	4	30	8	38	0	0	0	0	0	0	1	0	1	11	0	11											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											

1073																		1830						1260					
Appendix 53. Use of syntactic structures and illocutionary acts used by commentators in diary vlogblogs, primary and secondary speech acts, topic and number of words																													
	D1.1						D1.2						D1.3																
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words													
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total											
Syntactic																													
Imperative	7	0	7	50	0	50	4	0	4	55	0	55	3	0	3	18	0	18											
Yes-No interrogative	17	0	17	162	0	162	6	0	6	32	0	32	11	0	11	90	0	90											
Wh-interrogative	6	0	6	48	0	48	4	0	4	28	0	28	2	0	2	20	0	20											
Exclamatory	44	9	53	320	16	336	19	4	23	94	7	101	80	11	91	516	12	528											
Declarative	109	111	220	893	177	1070	99	40	139	667	81	748	141	109	250	1208	179	1387											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											
Illocutionary																													
Directive	14	0	14	126	0	126	7	0	7	81	0	81	7	0	7	86	0	86											
Yes-No question	10	0	10	99	0	99	2	0	2	17	0	17	8	0	8	63	0	63											
Wh-question	8	0	8	77	0	77	4	0	4	45	0	45	2	0	2	17	0	17											
Expressive	103	83	186	622	107	729	84	38	122	428	48	476	183	89	272	1142	117	1259											
Representative	45	36	81	519	78	597	35	6	41	305	40	345	36	31	67	533	74	607											
Commissive	3	1	4	30	8	38	0	0	0	0	0	0	1	0	1	11	0	11											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											

1073																		1830						1260					
Appendix 53. Use of syntactic structures and illocutionary acts used by commentators in diary vlogblogs, primary and secondary speech acts, topic and number of words																													
	D1.1						D1.2						D1.3																
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words													
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total											
Syntactic																													
Imperative	7	0	7	50	0	50	4	0	4	55	0	55	3	0	3	18	0	18											
Yes-No interrogative	17	0	17	162	0	162	6	0	6	32	0	32	11	0	11	90	0	90											
Wh-interrogative	6	0	6	48	0	48	4	0	4	28	0	28	2	0	2	20	0	20											
Exclamatory	44	9	53	320	16	336	19	4	23	94	7	101	80	11	91	516	12	528											
Declarative	109	111	220	893	177	1070	99	40	139	667	81	748	141	109	250	1208	179	1387											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											
Illocutionary																													
Directive	14	0	14	126	0	126	7	0	7	81	0	81	7	0	7	86	0	86											
Yes-No question	10	0	10	99	0	99	2	0	2	17	0	17	8	0	8	63	0	63											
Wh-question	8	0	8	77	0	77	4	0	4	45	0	45	2	0	2	17	0	17											
Expressive	103	83	186	622	107	729	84	38	122	428	48	476	183	89	272	1142	117	1259											
Representative	45	36	81	519	78	597	35	6	41	305	40	345	36	31	67	533	74	607											
Commissive	3	1	4	30	8	38	0	0	0	0	0	0	1	0	1	11	0	11											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											

1073																		1830						1260					
Appendix 53. Use of syntactic structures and illocutionary acts used by commentators in diary vlogblogs, primary and secondary speech acts, topic and number of words																													
	D1.1						D1.2						D1.3																
	Speech acts			Number of words			Speech acts			Number of words			Speech acts			Number of words													
	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total	P	S	Total											
Syntactic																													
Imperative	7	0	7	50	0	50	4	0	4	55	0	55	3	0	3	18	0	18											
Yes-No interrogative	17	0	17	162	0	162	6	0	6	32	0	32	11	0	11	90	0	90											
Wh-interrogative	6	0	6	48	0	48	4	0	4	28	0	28	2	0	2	20	0	20											
Exclamatory	44	9	53	320	16	336	19	4	23	94	7	101	80	11	91	516	12	528											
Declarative	109	111	220	893	177	1070	99	40	139	667	81	748	141	109	250	1208	179	1387											
Total	183	120	303	1473	193	1666	132	44	176	876	88	964	237	120	357	1852	191	2043											
Illocutionary																													
Directive	14	0	14	126	0	126	7	0	7	81	0	81	7	0	7	86	0	86											
Yes-No question	10	0	10	99	0	99	2	0	2	17	0	17	8	0	8	63	0	63											
Wh-question	8	0	8	77	0	77	4	0	4	45	0	45	2	0	2	17	0	17											
Expressive	103	83	186	622	107	729	84	38	122	428	48	476	183	89	272	1142	117	1259											
Representative	45	36	81	519	78																								

Declarative	486	482	40	62	1070	290	39	16	403	748	1092	29	31	235	1387
Total	747	720	47	152	1666	390	39	16	519	964	1574	34	63	372	2043

Illocutionary

Directive	113	13	0	0	126	81	0	0	0	81	86	0	0	0	86
Yes-No question	65	9	0	25	99	5	0	0	12	17	58	5	0	0	63
Wh-question	10	10	0	57	77	32	0	0	13	45	12	0	0	5	17
Expressive	241	419	34	35	729	129	21	16	310	476	918	19	32	290	1259
Representative	309	248	13	27	597	143	18	0	184	345	489	10	31	77	607
Commissive	9	21	0	8	38	0	0	0	0	0	11	0	0	0	11
Total	747	720	47	152	1666	390	39	16	519	964	1574	34	63	372	2043

	D1.1					D1.2					D1.3				
<i>Primary</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total
Acknowledge	0	1	0	0	1	0	0	0	0	0	0	0	0	1	1
Alert/Identify	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Correct	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Praise	6	48	3	3	60	12	2	1	37	52	17	1	3	35	56
Opine	4	11	1	1	17	8	3	0	5	16	12	0	1	2	15
Inform	24	18	0	1	43	4	0	0	26	30	34	2	0	4	40
Query/Check	5	2	0	3	10	1	0	0	1	2	6	1	0	0	7
Question	1	1	0	6	8	2	0	0	2	4	2	0	0	1	3
Suggest/Challenge	12	3	0	0	15	6	0	0	2	8	6	0	0	0	6
Thank	0	0	0	0	0	1	0	0	0	1	6	0	0	0	6
Apologise	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Wish/Hope	1	1	0	0	2	1	0	0	5	6	7	0	0	4	11
React	18	2	5	0	25	1	1	1	10	13	34	0	4	7	45
Greet/Farewell	0	3	0	0	3	0	0	0	0	0	4	0	0	0	4
Congratulate	0	0	0	0	0	0	0	0	1	1	36	0	0	3	39
Total	71	90	9	14	184	36	6	2	89	133	164	4	8	57	233

Secondary

Alert/Identify	6	14	1	1	22	0	0	0	0	0	23	0	1	2	26
Acknowledge	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Emphasise	2	0	0	0	2	1	0	0	0	1	0	0	0	0	0
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Justify	2	3	0	1	6	1	0	0	0	1	5	0	1	1	7
Preface/Uptake	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Quote	8	1	0	0	9	0	0	0	3	3	1	0	0	0	1
React	22	40	1	3	66	11	0	0	26	37	51	2	2	17	72
Greet/Farewell	6	4	2	1	13	0	0	0	1	1	10	0	0	8	18
Sign	0	1	0	0	1	0	0	0	0	0	0	0	0	0	0
Congratulate	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total	46	63	4	6	119	13	0	0	30	43	90	2	4	28	124
	303					176					357				

	D1.1					D1.2					D1.3				
<i>Primary</i>	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total	A-S/P	App	Per	Pos	Total

Acknowledge	0	6	0	0	6	0	0	0	0	0	0	0	0	3	3
Alert/Identify	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Correct	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
(Self-)Praise	37	270	14	31	352	78	19	12	168	277	125	9	18	159	311
Opine	49	92	12	7	160	119	18	0	29	166	130	0	18	30	178
Inform	289	213	0	19	521	27	0	0	164	191	598	18	0	38	654
Query/Check	65	9	0	25	99	5	0	0	12	17	52	5	0	0	57
Question	10	10	0	57	77	32	0	0	13	45	18	0	0	5	23
Suggest/Challenge	118	13	0	0	131	75	0	0	11	86	84	0	0	0	84
Thank	0	0	0	0	0	5	0	0	0	5	44	0	0	0	44
Apologise	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Wish/Hope	10	6	0	0	16	11	0	0	29	40	65	0	0	25	90
React	78	11	17	0	106	2	2	4	43	51	200	0	12	53	265
Greet/Farewell	0	6	0	0	6	0	0	0	0	0	19	0	0	0	19
Congratulate	0	0	0	0	0	0	0	0	1	1	80	0	0	10	90
Total	656	636	43	139	1474	354	39	16	470	879	1415	32	48	323	1818
<i>Secondary</i>															
Alert/Identify	6	14	1	1	22	0	0	0	0	0	27	0	1	2	30
Acknowledge	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Emphasise	8	0	0	0	8	2	0	0	0	2	0	0	0	0	0
Expand	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Justify	10	18	0	8	36	22	0	0	0	22	54	0	12	21	87
Preface/Uptake	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Quote	37	1	0	0	38	0	0	0	15	15	3	0	0	0	3
React	24	45	1	3	73	12	0	0	33	45	56	2	2	18	78
Greet/Farewell	6	4	2	1	13	0	0	0	1	1	19	0	0	8	27
Sign	0	2	0	0	2	0	0	0	0	0	0	0	0	0	0
Congratulate															
Total	91	84	4	13	192	36	0	0	49	85	159	2	15	49	225
				1666				964				2043			